THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

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SEPTEMBER 1951

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Theodore Lazaroff.

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Xmas Holiday Course

December 27th, 28th, 29th, 1951

Programme from the Secretary.

UNIVERSITY OF MANCHESTER

The Next Session

Commences on Thursday, 4th October, 1951.

A MENDELSSOHN SCHOLARSHIP of £250 for Musical Composition will be open for competition in 1952. The scholarship is for travel or study abroad. Age limit 30. Closing date for entries, February 29, 1952. For particulars, apply to the Hon. Secretary of the Foundation, Mr. J. R. Stainer, Mount Stewart, Woodfield Road, Port Hill, Shrewsbury.

A

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KENSINGTON GORE, LONDON, S.W.7

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President: SIR ERNEST BULLOCK, C.V.O., D.Mus.

DIPLOMA EXAMINATIONS (ASSOCIATESHIP AND FELLOWSHIP), LONDON AND GLASGOW, JANUARY 1952
The Syllabus (which is the same as that for July 1951) may be obtained on application to the College.

CHOIR-TRAINING EXAMINATIONS, MAY 1952. The Syllabus may be obtained on application to the College in October.

ORGAN PRACTICE. The charge for organ practice during September is 2s. *per hour* (MEMBERS ONLY).

THE COLLEGE is open daily from 10 *a.m.* to 1 *p.m.* and from 2 *p.m.* to 5.30 *p.m.* Saturdays 10 *a.m.* to 1 *p.m.*

J. A. SOWERBUTTS, Hon. Secretary.

LONDON SOCIETY OF ORGANISTS

(Founded 1913)

President: H. LOWERY, M.Ed., D.Sc., Ph.D., F.T.C.L.

Saturday, 29th September, at 3 p.m.

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at

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Full programme announced in the Bulletin.

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NOVEMBER-DECEMBER EXAMINATIONS 1951

ENTRIES close on Wednesday, October 3rd

The WRITTEN EXAMINATIONS take place on Thursday, November 8th (2 p.m.)

THE SYLLABUS for 1952 is now available on application, preferably by postcard.

SET PIECES. There are new Pianoforte lists and new alternatives; the Organ lists have been partially revised, and those for Strings and Singing are unchanged from 1951. Attention is particularly drawn to the Important Notices on page ten of the syllabus.

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September 7th-14th
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Clergy and Lay-Readers, October 1st-6th
Full information from
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Pianoforte Accompaniment
Organ
Church Service Accompaniment (*including* **Choir Training**)
Stringed Instruments
Singing
Harmony and Counterpoint
Composition
Aural Training and Musical Appreciation
Class Singing and Voice Training
Orchestral Conducting
Choral Conducting

The Syllabus (please state Diploma or Grade) will be sent on application to

THE CLERK OF EXAMINATIONS
THE GUILDHALL SCHOOL OF MUSIC AND DRAMA
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(*Continued on p. 425.*)

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

SEPTEMBER 1951

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MUSIC

'Long, long ago.' Carol by Herbert Howells.

Morley College Music

By CHARLES STUART

FOR six years the Morley College concerts society has been giving us more to think, dispute and be grateful about than any other concert-promoting body in London. For musical trail-blazing and general daring, Morley is more conspicuous in a timorous world than even the Third Programme, for the Third Programme has the entrenched millions of the B.B.C. behind it (if not precisely for it), whereas Morley College, three parts bomb-razed and without any near hope of rebuilding, lives on relatively lean budgets, its teachers working rather for love than for fat reward.

L.C.C. grants to the College as a whole and Arts Council backing of College concerts in particular are, of course, a comfort. But it takes more than a comforted mind to hire the Central Hall and put on mixed grills of Monteverdian liturgy, Purcell 'as wrote', big-scale new English works and Stravinsky pieces with a consistently hostile press behind them. For enterprises of such pith what you need is the fire of faith. Under the joint stoking of Michael Tippett and Walter Goehr, the fire at Morley College has been of the sort at which one warms both hands.

The public concerts of the College are, of course, an offshoot of something more important—the College's music department, one out of eight departments in all, accounting for fourteen classes or sub-classes out of a total of seventy or eighty. The Morley curricula range from fencing and folk dancing, through music's sister arts, to Biology for You and Astronomy for Everyone. The beginnings were modest, mousey almost. In 1880 Emma Cons, concerned for the moral regeneration of the Waterloo Road, had taken over the old Coburg Theatre of raffish fame and turned it into the Royal Victoria Coffee Music Hall (later the Old Vic), with strong drink under ban at the bars and an artisan audience plied with improving plays, ballad concerts, operatic tableaux and weekly temperance lectures. By 1885 there were science talks as well. You paid a penny at the door and were lectured at about the Bessemer steel process, the new arc-lamp, and what not. In 1889 Samuel Morley, M.P., having helped Miss Cons and her friends out of a financial predicament with a gift of a thousand pounds, the educational side of the Old Vic was expanded into an evening college which, after his death bore its benefactor's name in memoriam.

For over thirty years the music classes, like all other College teaching, were shoehorned into rooms over, behind and under the Old Vic stage. You entered through an arched and dogtoothed portal, like that of a Pugin parish church, giving on to the Waterloo Road. Between the classrooms and the theatre there were layers of fireproofed stuff; but nothing that would keep sound at bay. If they listened attentively, the College choir could hear the *tutti* of 'Maritana' under Charles Corri's baton next door. Conversely, Old Vic audiences during the quieter bits of, say, 'As You Like It' or 'Richard III' were faintly aware of the College choir pegging away climactically at folk songs newly retrieved from remote hamlets by Cecil Sharp, Balfour Gardiner or Percy Grainger.

Of the music department's early years there is little record. The College was the Cinderella of the Old Vic, and music was the Cinderella of the College. That is about all we can glean.

The big change came in 1907. The College magazine for May of that year extends hearty welcome to its new director of music, Mr. Gustav von Holst, appointed in succession to the late Mr. Dart. (Holst, who had a Swedish grandfather, did not drop the misleading German particle from his name until the first world war.) 'Mr. von Holst', added the magazine writer, 'is in the front rank of English composers'. The compliment, let us face it, meant less in 1907 than now.

The basic structure of the music department as Holst developed it was much as it is today. The students were supposed to be of the working-class, a conveniently flexible phrase. They paid a few shillings a year and came in the evenings to receive instruction in sight-reading, theory, composition, choral singing, orchestral playing, and so on. Their teachers, often men of note, worked either for nominal fees or for nothing at all. Every now and then the singing and playing students got together for a College concert in the Old Vic. Before Holst's time they had been addicted to musical 'soirees' of a depressingly miscellaneous kind at which the songs of Amy Woodforde-Finden were embedded in programmes of up to a score items. Under Holst trash disappeared. Newly disinterred folk tunes were supplemented by Brahms, Wagner, Beethoven, Mozart, Mendelssohn. College musicians tried their hands without notable disaster at technical chores which would once have made the whole of Waterloo Road recoil. Not that Holst was fussy about playing standards. The main thing he asked was that his players and singers should love music. If they weren't clever to begin with it did not matter greatly. Dexterity would grow. It is said he admitted to the violins of the College orchestra an elderly woman with a semi-paralysed right arm who had to pass her instrument to and fro under a stationary bow in the manner of Grock. This may be a College legend, but it is true enough as typifying Holst's approach.

Purcell was an early god. In 1901 the score of 'The Fairy Queen', lost for over two hundred years, had turned up in the R.A.M. library. The Purcell Society dutifully published it, and that would probably have been that for a generation or two if Holst had not resolved upon a concert performance. His students copied out, in many cases transposing, fifteen hundred pages of singing and playing parts. Sixteen weeks of rehearsal were followed by a performance (1911) which was respectfully noticed in the papers. Henceforth music at Morley College was a thing to be taken seriously. Alongside Holst stood the young Vaughan Williams—as also, at a later time, Richard Terry, Hugh Allen, Herbert Howells and other influential names. It was V.W. who sandwiched an elucidatory talk on 'The Fairy Queen' between the overture and the main body of the work. V.W. helped in various other ways. 'Owing to the kindness of Dr. Vaughan Williams', says a magazine entry around the 'Fairy Queen' period, 'students who wish to learn certain instruments for which there are vacancies in the orchestra can receive tuition from some experienced musician on undertaking to be regular and punctual in attendance'. Putting the thing more plainly, Uncle Ralph paid the fees.

Naturally the College had always a soft spot for V.W.'s music. In 1924 the choir hired King George's Hall, Tottenham Court Road, for an all-V.W. programme, including the 'Old King Cole' ballet music (first London performance), two movements from the 'Pastoral', the Fantasy on Christmas Carols, and the G minor Mass, which had been published two years earlier with a dedication to Holst and his Whitsuntide Singers. 'With great good humour', blushes the College magazine, 'Dr. Vaughan Williams honoured the concert with his presence and did his best to disguise any surprise he may have felt at the liberties taken with his music'.

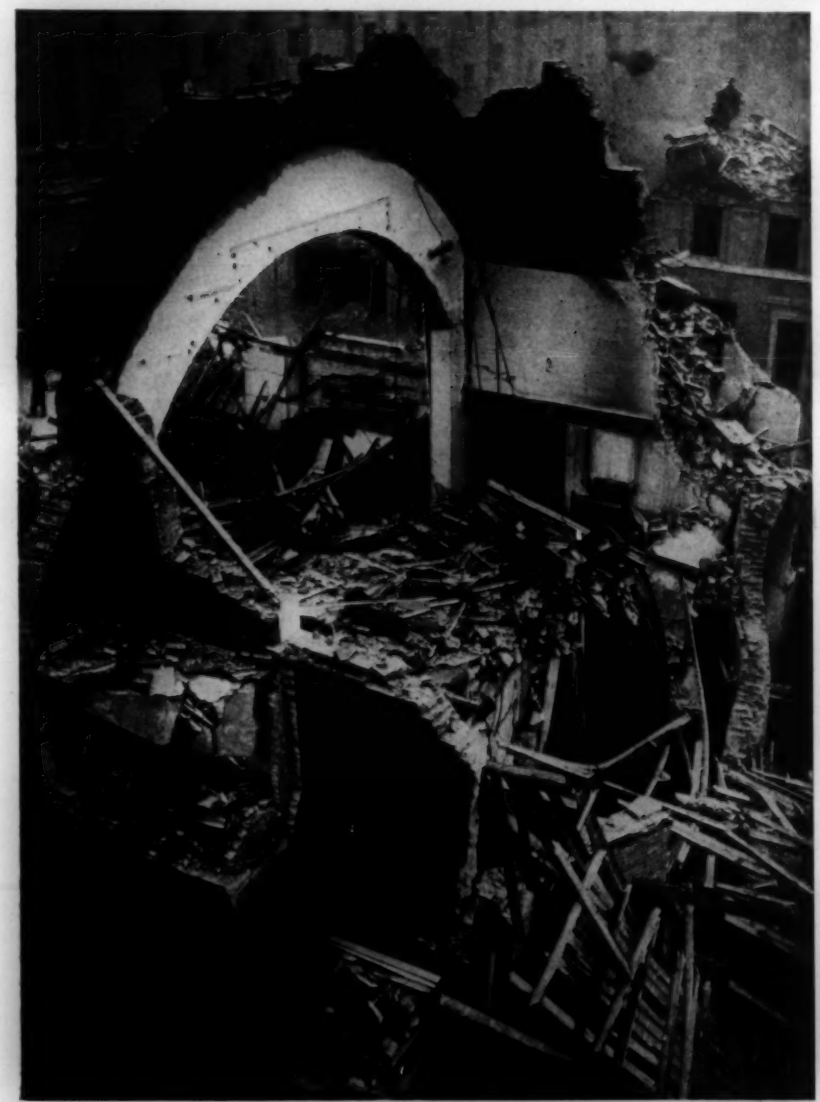
By this time doctor's orders had obliged Holst to drop most of his Morley doings. There followed the regime of the Two Arnolds —Arnold Goldsbrough and Arnold Foster, who successively occupied the musical directorship between 1924 and 1940, continuing and consolidating the great Holstian achievement. Also the College had found a new home. Served with notice to quit by the Old Vic, who were being pressed by the L.C.C. to bring their theatre structurally up to date, the eight educational departments and eighty or so classes moved (Spring 1924) into a tall Georgian house, formerly a school of the Yorkshire Society, near the elbow of the Kennington and Westminster Bridge Roads. Here Goldsbrough and Foster conducted their students' concerts beneath an opulent proscenium arch in an airy hall seating seven hundred listeners. But still there wasn't space enough.

Three years before the war Queen Mary opened a College extension which included two music practice rooms and a Holst Room for chamber music. At the turn of the century music had been Cinderella. By the thirties nothing, within reason, was too good for her. Of the Holst Room the architect Edward Maufe tenderly wrote: 'Much thought has been given to the colour scheme. As this room will be principally used for chamber music, the scheme leads away in colour from violins and cellos, the floor being in Jarrah wood, the resonator and the back of the platform and the rest of the woodwork in pear wood. The walls are a very pale Italian pink and the

ceiling a summer night blue and on this again a suggestion of planets.' The last-mentioned detail, of course, was in allusion to Holst's op. 32.

All seemed set for a calm sea and a prosperous voyage. Then came the bomb. It fell on the night of October 15, 1940. Dawn brought a sorry sight. Where the main building had been was a sea of rubble and fallen rafters. From it rose the unfractured proscenium arch of the main hall, now framing a view of blasted garden trees to the rear. With the main building gone and the extension in so bad a state as to be temporarily unusable, the music department might have been pardoned if it had adjourned its 1940-41 session sine die. But no. Without dropping a stitch the choir moved into a neighbouring L.C.C. school, holding its sessions on Sunday mornings. Other musical classes were held in daytime on Saturdays.

As master of music at Westminster, Arnold Foster had been evacuated with his school, so Michael Tippett was called in to take charge, soon becoming music director in form as well as in essence. Eight years before this Tippett had, at the instance of the College, built up an orchestra of unemployed musicians, mostly men getting on in years who had been robbed of cinema jobs by the sound films. The South London Orchestra, as it came to be known, was not only a good deed but a success artistically. Tippett has the sort of personality which takes the fancy of musical amateurs and



OCTOBER 1940

enables them to achieve the impossible as a matter of routine. At first he worked on a shoestring. On the first Sunday but one after the bombing not more than ten singers turned up. They sang madrigals and knew in their hearts that all would be well.

Re-growth was rapid. By the 1942-43 session there were forty or fifty in the choir, including a 'fair proportion' of men, classes in harmony and musical appreciation were re-established, the College orchestra was being nursed back to life, and (most significant of all) monthly Saturday night concerts of a highly ambitious sort, precursors of the post-war Central Hall series, were being given in the restored Holst Room, not only by Tippett's madrigal group but also by distinguished friends of the College, some of them singers, some of them players, some of them composers as well. Turn and turn about the programmes were (as they still are) ruthlessly ancient and impenitently modern, with the Romantics (who get a good innings elsewhere, anyhow) left rather out of it. Such has been the policy of Michael Tippett and his fellow-conductor Walter Goehr. Looking back on it all one perceives what wasn't as plain at the time, that the most conspicuous middle-of-the-road scores produced by the College have been two of Tippett's own—his 'Child of our Time' oratorio, first done by the Morley choir at an L.P.O. concert at the Adelphi Theatre in 1944, and his B flat major symphony, which the Morley orchestra gratified themselves and everybody else by playing most intelligibly at the Central Hall early in 1947.

MICHAEL TIPPETT AND WALTER GOEHR

A nice thing about Tippett is that he never buries his head and heart so deeply in his own music as to be unable to effervesce about the music of others. One of the big adventures of his life was the putting on of Purcell's 1692 St. Cecilia's Day Ode. There had been a cautious experiment in the autumn of 1941, when Tippett took a choir of twenty-eight voices on a trial canter through the work. He was not able to make a thorough job of the Ode until after the war. Going into Canterbury Cathedral one day, he found that the now celebrated Alfred Deller had been practising Purcell's counter-tenor arias for ten years in the hope that one day he would find a Purcell-minded conductor and a platform to sing them from. For at least five of those ten years Tippett had been casting around for a Purcell-minded counter-tenor. For the definitive performance of the Ode in 1946, Deller and a second counter-tenor (for the score includes a counter-tenor duet) were drafted into the Central Hall along with handpicked strings plus two soprano recorders and one bass. The effect was enchantingly William and Mary. Purcell as written and Alfred Deller became the talk of the town.

A second adventure was the performance almost in their entirety of Monteverdi's 1610 Vespers. Monteverdi's figured bass was worked out extempore during rehearsal by Tippett sometimes at the harpsichord, sometimes at the organ, Hans Redlich scribbling his 'realizations' in the score after consultation with Goehr as the music proceeded. I had thought such 'spot' collaboration was confined to swing bands. The Vespers were another bull's eye. The uncut version (two-thirds longer than the version usually sung) promptly made its way all over Europe. A third adventure was Stravinsky's frightening 'Les Noces'. That this text should have been attempted by a 'free-lance,' non-specialist choir at all is singular. That such a choir should have been engaged to sing it for the B.B.C. is little short of staggering. Morley worked at 'Les Noces' for six months, hated every minute of it (their preferences being polyphonic), and sang if not

like angels, then as near to angels as Stravinsky permits. ' Les Noces ' was Goehr's triumph in particular. Everybody has been wondering since how he contrived it.

Adventure number four, perhaps the greatest of all, was the Tallis forty-part motet, ' Spem in alium nunquam habui '. Tippett at first thought it was going to be a fairly simple job. Then he found that when Tallis said his motet was laid out for eight choirs with five voice parts in each he meant just what he said. Eight subordinate choir trainers were presently at work under Tippett's direction. The job of fitting the eight blocks together was endless. Twice the performance was announced and twice withdrawn. Altogether the motet was on the stocks for two years. It turned out to have been worth waiting for. The recent performance in the Royal Festival Hall was a failure, agreed. That was primarily the fault of the Festival Hall which, to my ear at any rate, is no home for choirs of any sort. The place to hear Morley do ' Spem in alium ' is St. George's, Windsor, where sound and scene mystically fuse. The Windsor performance, fortified, I believe, by the recommendations of Sir William Walton, won Morley the compliment of a gramophone recording.

Morley has often been provocative. ' Dumbarton Oaks ' was revived some years before Stravinsky's reputation had begun to climb out of the pit which his own neo-classicism had dug for him in popular regard. Putting on Matyas Seiber's cantata to a text from ' Ulysses' called for cool nerves in a world which still on the whole prefers to decry Joyce than read him. ' Ulysses ' was preceded by Schoenberg's variations (for organ) on a recitative. That May evening three years ago will be long remembered. The musical *bien pensants* felt they were being slapped on both cheeks.

It cannot be said that Morley has been provocative, or even amusing, all the time. Their concert version of Monteverdi's ' L'Incoronazione di Poppea ', with Geoffrey Dunn describing scene and action in running commentary, made most people yawn respectfully and wonder when, if ever, Monteverdi was going to run out of recitative. I happened to be among the minority who found beauty of a rare order in ' Le vin herbé ', the cantata setting by Frank Martin (Swiss) of the Tristan-Iseult legend, but it made little impact on Morley's following. The Morley choir is not to be blamed for actually singing Carl Orff's ' Carmina Burana ' on the South Bank during the festival season, but it was the Morley society which backed the performance: in doing so they underwrote one of the most grandiose trivialities of music ancient or modern. Yet the flops or disputed successes do not grieve us much, given the splendour and courage of Morley's general achievements since the bomb fell. Tippett is no longer at the administrative helm (the musical directorship having been vacant since his retirement in 1949); but, with Goehr, he still conducts Morley concerts and helps the music department in an advisory way.

Behind and alongside the public concerts go the music classes, half or fewer than half of which are held in what remains of the College, the rest in scattered L.C.C. classrooms. Goehr and Racine Fricker take the choral sessions. Fricker (whose violin concerto had its first performance at a Morley concert last January) takes the orchestral class as well, and purposes rebuilding the Morley orchestra, which has been out of the picture this last year or two, for public performances. In addition to running three recorder classes with the help of Theo Wyatt and Robert Salkeld, Walter Bergmann has charge of a ' Telemann orchestra ' with specification adapted to seventeenth- and eighteenth-century scoring. Alfred Barker (former Hallé leader) runs a class for strings. Elisabeth Lutyens will be lecturing during the coming session on orchestration. Matyas Seiber gives musical analyses with the aid of gramophone and piano. Norman Franklin is coaching singers and accompanists in English song from the Elizabethans to our own time. Anthony Milner lectures on musical history and, in addition to running a three-year course on musical theory, conducts a thriving composition class. ' From time to time ', promises the prospectus, ' there will be class performances of students' compositions '. Last session the text of ' A frog he would a-wooing go ' was divided into ten sections and distributed among ten composition students. Each student had to take home his allocation of lines and set them for mixed choir. Everybody was, of course, told what key he had to start and finish in. Ultimately all ten sections were sung through at a special session of the composition class. The music was not particularly brilliant, but the odd thing is that all of it sounded to have come out of one head.

Finally, Morley students can, by paying low supplementary fees, get individual teaching in composition and harmony (Milner), piano playing (Margaret Doe, Alison Purves), violin playing (Alfred Corfield), and singing (Dorothy Robson, Dulcie Nutting). Upon all these activities, as upon the extra-mural work of the concerts society, the new Principal, Denis Richards (who took over last year) casts an enthusiastic eye. Mr. Richards's background is teaching and Air Ministry, where he served as one of the official R.A.F. war historians. His special tastes in music are English and Italian polyphony of the Tudor period, plus post-Berlioz French music.

According to its 1889 terms of reference, the College is out ' to promote . . . the advanced study by men and women belonging to the working classes of subjects and knowledge not directly connected with . . . any handicraft, trade or business '. The curricula are as resolutely non-vocational as ever. This policy entails sacrifices. ' Because the teaching you give is non-technical and industrially non-productive ', says the Minister of Education in effect, ' you shall not, until the country is financially out of the wood, come into the war-damage money to which you are entitled for rebuilding your premises '. One had thought Whitehall took a kindlier view of Morley. On the musical side, at any rate, there is little evidence of what 1889 would have called ' working class students '. Most of the singers, players and learners, now as for some decades back, are ' white collar ' people: civil servants, teachers, clerks, suburban housewives and the like. The accent is homely middle-class. It looks as though the cultural musical artisan of Samuel Morley's imagining is not going to happen in real life.

Charles Avison

By M. KINGDON-WARD

CHARLES AVISON was a composer, organist and music critic, a man of some importance during the eighteenth century, but today remembered chiefly through the performance of a few of his numerous works, and a somewhat severe appraisal of his ' Essay on Musical Expression '. He is not a great composer, though many of his compositions have a certain freshness of style that makes their neglect a little undeserved; but his Essay is entitled to a fairer consideration by modern critics, since it is an excellent work.

Avison was born in Newcastle about the year 1710, and studied music in Italy before returning to England to take lessons from Geminiani. On 12 July 1736 he was appointed organist of St. John's Church in Westgate Street, Newcastle, and he remained there until 20 October, when he moved to the larger and more important church of St. Nicholas. He was organist of St. Nicholas for the remaining thirty-four years of his life, and appears to have fulfilled his obligations with such quiet efficiency that little more is known about him.

He was the centre of a flourishing circle of musicians, both amateur and professional, and must frequently have given concerts and recitals in and around Newcastle. The *Newcastle General Magazine* for April 1751 reports that ' Mr. Charles Avison is to give an annual Concert and Mr. Joseph Baker, of York, an annual Play, gratis, for the Benefit of the Infirmary '; and in September of the same year, ' Mr. Avison gave a concert of Vocal and Instrumental Musick, at the Assembly Room, for the Benefit of the Infirmary, to a numerous and polite Audience; which we hear produced 36 *l.* 15 *s.* the Performers giving their Assistance gratis, and Mr. Avison being at the Expence of Lights, &c.'

Avison seems to have been a generous man, for he offered a hundred pounds in 1748 for the repair of the dilapidated organ in St. John's, Westgate Street, on condition that the parish provided the other sixty pounds, and he was appointed organist with a salary of twenty pounds. This mixture of business acumen and philanthropy succeeded admirably, and his son Charles was appointed organist of St. John's on his death.

Otherwise the history of Avison's social life is difficult to trace. The *Newcastle Journal* for 11-18 October 1766 briefly records the death of his wife, but the copies of the *Newcastle Chronicle* and *Newcastle Journal* at the Hendon Newspaper Library are both wanting issues around May 1770, when Avison died, so their interesting obituaries are missing.

The *Gentlemen's Magazine* for July 1808 provides a glimpse of the Avison circle in a somewhat effusive memoir of Mrs. Anne Ord, a lady apparently laden with accomplishments, who was ' the favourite scholar of Mr. Avison, an ingenious, polite, and cultivated man. . . . Avison, from being an agreeable, well-informed, and gentleman-like man of the world, directed the musical opinions of his circle to his own taste, and, in some instances, *prejudices* '.

Undoubtedly Avison did prefer Geminiani and Marcello to Handel. He edited a book of Marcello's psalms with John Garth, and an interesting little paragraph extolling Geminiani, signed C. A., Newcastle, appeared in the ' Literary Register ' for 1769, in which Avison wrote that his ' dulcet strains will live in congenial souls, to smooth the path of life which providence has given to lovers of harmony '.

Thus Avison lived and worked in his admiring town, with Mrs. Ord and Lady Milbanke to approve his tastes, a wife and family of musicians, and his beloved Geminiani to visit him. His compositions were successful, and the lists of subscribers are impressive. Those to the Six Concertos, op. 2, published in 1740, include William Avison, organist of Hull, and Edward Avison (a relative, but not his son, who was born in 1747), besides Mrs. Ord and Thomas Arne. A year later the Six Concertos, op. 3, were dedicated to Mrs. Ord, and the Eight Concertos of 1755 to Lady Milbanke. By 1766, when the Twelve Concertos, op. 9, were published, William Avison of Hull was listed as a subscriber from Danzig. Who knows

what interesting news of the Avison family tree may be concealed in some ancient house in Danzig!

Avison was buried in St. Andrew's Church in Newgate Street, where he is commemorated with a simple Latin inscription on a table monument opposite the porch door:

H.R.I.P.
Car. Avison) (9 Maii, 1770 (a° aetatis 60
Cath. Uxor) denati (14 Octob. 1766 (————53
Simul cum filia
Jana conjugi moestissimo
Roberto Page
immature erepta
14 Julii, 1773, annos nata, 28.

So much for the little we know of Avison the man. Avison the critic we know better. He was certainly a man with ideas, and he was bold in stating them. His style, even allowing for the language, which today sounds rather elaborate, is lucid and admirably controlled, and he combines real knowledge and understanding of music with a certain unspoilt sense of humour which is delightful.

The 'Essay on Musical Expression' was published in 1752, and the reason for the immediate outcry in literary and musical circles was that it contained many statements conflicting with the general views of the period. Dr. Hayes answered the Essay in 1753, and though Avison replied in the same year, enlisting the help of Dr. Jortin (whose tiresome 'Letter to the Author Concerning the Music of the Ancients' seems to me anything but helpful), Dr. Hayes was generally considered to have the best of the argument. That may be; but a careful study of Avison's Essay reveals a man whose grasp of musical problems was considerably more sound than most musicians today realize. True he championed Marcello and Geminiani and failed to exalt Handel to the pedestal he occupies today. But Avison was a theoretical rather than a creative musician, and Geminiani and Marcello were excellent craftsmen, while it is well known that Handel was often too busy to fill in every detail of his music.

To Avison music should suggest good passions rather than bad, with love and noble sentiments dominating cruelty and greed. This is his most serious limitation, and is a drawback in his critical appreciation of some compositions. But his judgment is often so stimulating that it is ungenerous to call him an inferior critic because of some natural foibles. In his opinion melody, harmony and expression form the worth of a composition, and it is unwise to neglect harmony for 'extravagant modulation'.

His classification of various musicians based on their use of harmony and modulation is revealing. In the lowest class come Vivaldi, Tessarini, Locatelli and Alberti, who are considered merely writers for children. Such composers as Hasse, Porpora and Terradellas are somewhat better, but men like Bononcini and Pergolesi, though they also err, have such delicate airs that 'their Faults are lost amidst their Excellencies'. Avison's opinion of Hasse was lower than that of most contemporary critics, and it is interesting that he should have so praised Pergolesi, whose abilities have not generally been sufficiently recognized until recent times.

In Avison's opinion too much harmony at the expense of modulation was as bad as the converse, and he sweepingly condemned 'our old Cathedral Music' as lacking in interesting modulation. Tallis, however, escaped this censure, and Palestrina was rather inaccurately considered the 'Father of Harmony'. To Avison's credit he admired Purcell and Corelli, as well as Rameau, and considered Scariatti 'bold and inventive', while in the same chapter he also praised 'our illustrious HANDEL; in whose manly style we often find the noblest Harmonies'.

The chief reason for the moderate appreciation of Avison's Essay, especially today, is that he extolled his own favourites, such as Geminiani and Rameau, and occasionally criticized Handel. But there is no indication that he did not recognize and admire Handel's genius, and in his answer to Hayes's 'Remarks on Mr. Avison's Essay on Musical Expression', he praised Handel in a manner which suggests a mind both keen and receptive:

> 'Mr. HANDEL is in Music, what his own DRYDEN was in Poetry; nervous, exalted and harmonious; but voluminous, and, consequently, not always correct. Their Abilities equal to every Thing; their Execution frequently inferior. Born with Genius, capable of *soaring the boldest Flights;* they have sometimes, to suit the vitiated Taste of the Age they lived in, *descended to the lowest.* Yet, as both their Excellencies are infinitely more numerous than their deficiencies, so both their Characters will devolve to latest Posterity, not as Models of Perfection, yet glorious Examples of those amazing Powers that actuate the human Soul.'

That does not seem to me to be the narrow judgment of a small-minded musician, but rather an uncommonly interesting contemporary opinion of genius, and those delightful adjectives 'nervous, exalted and harmonious' could hardly be bettered.

In his opinions Avison proves himself a man of spirit, discernment and prejudice. No critic worth his salt is always right to all men, and we are entitled to dispute his statements that dissonance cannot be called musical expression, or that staccato passages and irregular leaps should not be given to flutes and oboes—though with the condition of some wind instruments in the middle of the eighteenth century this was possibly just as well. He also cared little for double-stopping, and thought wind instruments were 'almost always improper' in violin concertos, though a bassoon well played in a 'soft and ready tone' was admissible. He objected to the playing of viola parts by outclassed violinists, for the viola part 'yet requires so much meaning and expression, that the performer should not only give a fine tone (the peculiar Quality of that instrument) but by swelling and singing of the Notes, and entering into the spirit of the composer, and, by boldly pointing the Subject, keep it up with the greatest energy'.

His appreciation of orchestral instruments is conditioned by their qualifications at the time. The violin is, to him, the supreme master of instru-

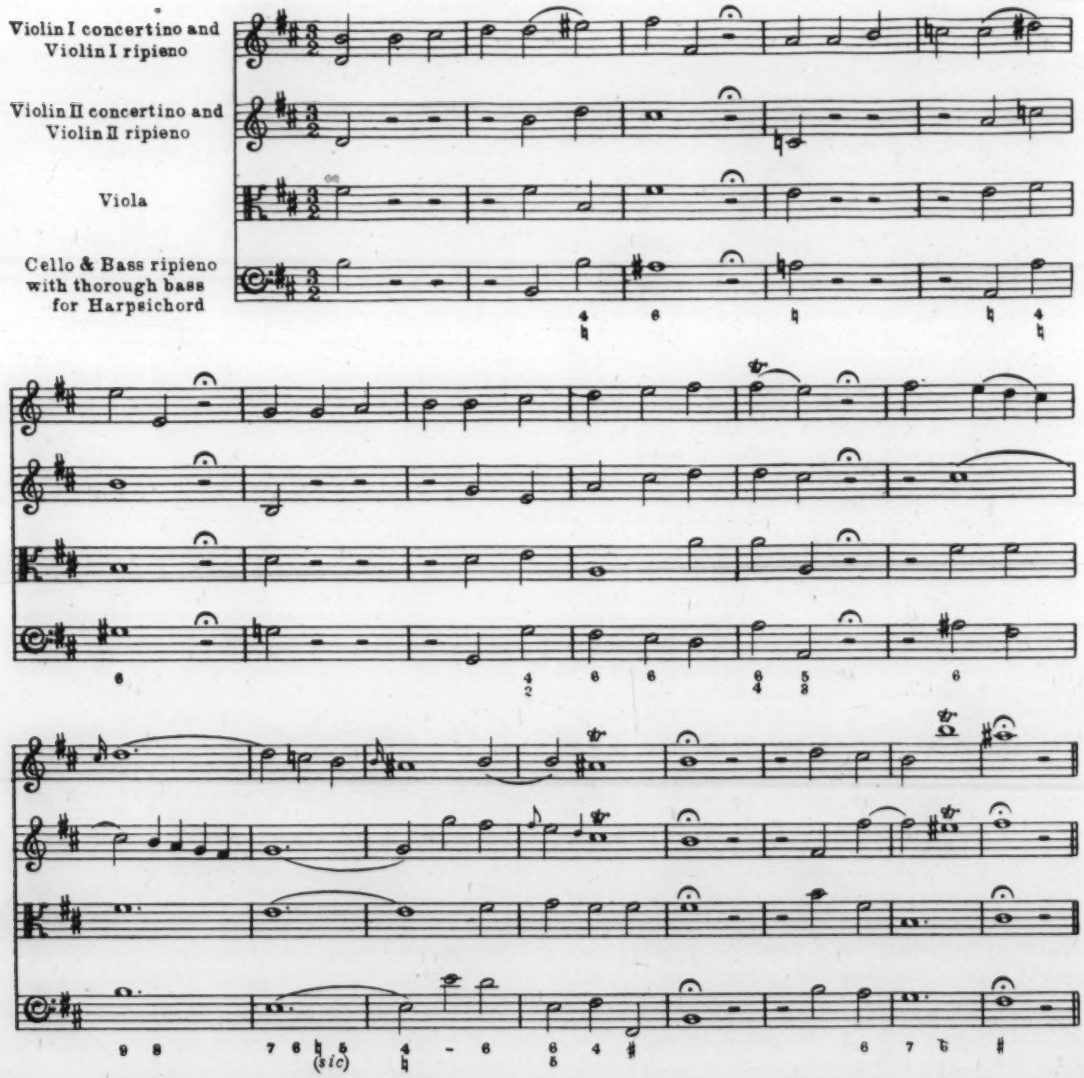
ments, the oboe excels in cantabile and singing phrases, and the German flute in languishing melancholy, while the trumpet expresses courage, and the horn is meant to enliven and cheer the spirits. His plea that composers should consider the characteristics of the instruments for which they are writing more carefully could well be read by many musicians today, also a lengthy note exhorting organists not to display their own virtuoso talents in excess during Church services.

His Answer to Hayes's Remarks is as lively and as admirably written as the original essay. Among many fascinating remarks, his pronouncement that the quarter-tone as 'performed by the Voice or Violin' is 'amazingly powerful in rousing the Passions' proves once more his claim to be an original and clear-thinking critic. Hayes may have won the literary contest so far as the public was concerned, but for beauty and simplicity of writing, and spice of intelligent humour, Avison is as delightful and profitable to read today as two hundred years ago.

His own compositions are not of the same standard. He wrote, among other works, some fifty concertos in seven parts, six sonatas for two violins and bass, three sets of sonatas for harpsichord with two violins and cello accompanying, and some concertos for organ. Most of these works are pleasant, lightweight fancies, but here and there is a movement of more value. Like many industrious but limited composers, Avison's most expressive movements are generally in the

ADAGIO IN B MINOR FROM THE FOURTH OF TWELVE CONCERTOS BY AVISON, OP. 6

(The figuration is reproduced as it appears in the edition 'Printed for the Author and Sold by R. Bremner in the Strand, London, 1758'. There are obvious errors.)



minor, and so we find the bold sweeping style of the G minor concerto in the set op. 3 another remarkable G minor piece, the Allegro of the fourth concerto in op. 3, with a series of rising and descending semitones and several octave and seventh leaps, and the majestic B minor Adagio in three-two time, nineteen bars long, in the fourth of the twelve concertos, op. 6. This Adagio is reproduced in full opposite. The six harpsichord Sonatas with string accompaniment, op. 7, of 1760, are more formal and less satisfying on the whole than the concertos, their harmonic devices being more rigid and their melodies less flowing. Nevertheless there is a charming theme in no. 7, in A major, rather like a pleading child, and no. 4, in D minor, opens with a fine Andante built on a question-and-answer theme between treble and bass.

Among other interesting minor works there is the Finale of the E minor concerto of the set op. 6, showing the dramatic value of frequently-repeated notes, and the twenty-first concerto of the set of twenty-six published by Johnson. Vincent Novello, who gave his copy to the British Museum in 1843, wrote above this concerto :

> ' This is the favourite concerto that I have so often heard performed at the Concerts of Ancient Music: it is an excellent composition, and the last movement specially is a very tasteful and charming one, appropriately harmonized, judiciously scored, and the design upon which its rythm (*sic*) is constructed is both ingenious and original.'

There are several attractive movements in major keys, including a dear little *amoroso* slow movement in B flat from the third of the six concertos, op. 3, and a pleasing Siciliano in E flat from the six sonatas for harpsichord, op. 5, published in 1756. To hear these it is well worth ploughing through the few less effective movements, such as the rather arid Largo from the fourth of the six concertos, op. 10, or the contrived Allegro Spiritoso from the ninth of the twelve concertos, op. 9.

Avison is not particularly adventurous in his choice of keys. B flat, G, C and especially D, with their relative minor keys, suit him very well. F major is extremely rare, but there are some in A major and a few in C minor. His rhythms are frequently in twelve-eight and six-eight, with many impressive Adagios in three-two, and an Allegro in three-four from the first of the six concertos, op. 3, which has all the controlled swagger of a march. His part-writing is sound without being inspired. The violas have a noticeably less interesting time than anyone else, but the cellos are more boldly treated than might be expected.

The unfortunate ' Sound the loud timbrel ', perhaps the only work by which many people know Avison, has come in for a severe trouncing. The editor of the book of the Yorkshire Music Festival for 1828 wrote, ' We must regret that such paltry music as Avison's Trio and Chorus " Sound the loud Timbrel ", should have found a place in this selection. The chaste ear must have been highly offended '; and the *Harmonicon* in 1824 wrote on a Concert of Ancient Music, ' " Sound the loud timbrel " was a delicious morsel for the young ladies. We forget whether we ever heard it before, and shall not break our hearts if we never hear it again '.

After this crushing valuation, Browning's admiration for Avison is a tonic. When he was a boy Browning had been fascinated by a piece his mother played, a March by Avison, copied in manuscript. This march has a perfectly ordinary tune, with no modulations and no discords, but it is in three-four time, and has that odd, stirring quality which even an ordinary march can possess. Browning found something passionately magical in it, and it inspired his long and beautiful ' Parleying with Charles Avison '. He admired Avison greatly, and thought that just as he, once popular, had fallen in public estimation, so even might Brahms, Dvořák and Wagner, the stars of his own day, wane if not fade entirely. He thought the Grand March, if well played, could stir the heart as well as any piece by Handel, and for him it recalled the great figures of the Civil War, Hampden, Pym and Strafford. His own poem to Pym, written to Avison's tune, is a miracle of good writing, and singing it makes one realize that Avison was not such a sleepy composer after all. He had that kind of robust humour which we can ill do without, and many a larger man has failed for lack of it.

Schoenberg, 1874—1951

ARNOLD SCHOENBERG,* who died at his home in Los Angeles on 13 July at the age of seventy-six, stands out as unique among musicians of the twentieth century; problematical, even paradoxical. As composer, theorist, and teacher he won and still retains a wide and highly intellectual following. Though acknowledged by all, of whatever personal taste in music today, as of great importance, he has never appealed to the wider public of concert-goers, nor has his music ever won, in truth, that personal affection and delighted study which lie between popularity and fanatical belief, though the latest works have found a wider hearing. It would appear to be more than a possibility that this music, with its disdain of traditional sonority and its high mental purposes, will never find its way to the larger public's heart. Hostile demonstrations dogged his concerts during many years. He may well be accounted the most controversial composer of his time, and few have been the subject of more literature since Wagner. As a theorist he is of no less stature than as a composer; and the names of his pupils and followers include outstanding musicians like Anton Webern, Alban Berg, Egon Wellesz, Heinrich Jalowetz, Erwin Stein, Paul A. Pisk, and Hans Eisler. Roberto Gerhard also studied with him for a time.

Arnold Schoenberg was born in Vienna on 13 September 1874 into a family of Jewish faith. He early showed musical talent, but the death of his father when he was sixteen years of age prevented all further study, until Alexander Zemlinsky became interested in the boy-composer. So close became his friendship and working association

* In deference to American practice the composer abandoned his spelling of the name as Schönberg in favour of Schoenberg.

with this far-sighted, practical conductor that in 1901 Schoenberg married Zemlinsky's sister. The String Sextet, ' Verklärte Nacht ', and the ' Gurre-Lieder ' for vast choral and orchestral forces (including a speaker) were composed in these early years; but the latter was not scored finally and heard till some years later (1913). They were not easy years for him, these two in Berlin from 1901 to 1903; but he wrote on, amongst a daily round of hack-jobs, and then went to Vienna to take up teaching. The early string quartet and the choral piece ' Friede auf Erden ' come from this time, and also the second string quartet and the song-cycle ' Das Buch der hängenden Gärten '. The beginning of Schoenberg's second period is heralded by the quartet (op. 10), the monodrama ' Erwartung ' (1909, performed fifteen years later), and the outlining of another drama, ' Die glückliche Hand ' (performed 1924). His famous theoretical discussion, ' Harmonielehre ', begun in 1910 or so, has been published in America but has hardly yet reached an English public.

The American composer, Roger Sessions, has written: ' music stands under the signs of a crisis ' and later adds, ' the situation has been developing for decades '. Schoenberg's music has always shown this to be true, for it began with a post-Mahler, somewhat morbid romanticism, and thence developed through various intellectual strata to a great height of remotely Alpine thought in purely musical terms. We need not accept those terms artistically, but we cannot ignore them.

The next important work was ' Pierrot Lunaire ', a strange but convincing cycle of twenty-one poems set for semi-spoken voice (*Sprechstimme*) and five instruments. Here we meet a frank Expressionism, which Schoenberg pursued also in the other medium of painting.

By the year 1912 Schoenberg had become a figure of international discussion and debate. His ' Five Orchestral Pieces ', for example, were performed at the Promenades under Sir Henry Wood; *The Times* found the work ' like a poem in Tibetan ', the *Globe* ' the wailings of a tortured soul ', the *Musical Times* ' vague and disjointed ' with matter ' ugly enough to suggest nothing but the distracting fancies of delirium '. Not all later discoveries by critics of this original mind's outpourings were equally condemnatory.

With freedom from conventional tonality and with a new, highly organized technique, the composer embarked upon his second period, of which ' Pierrot Lunaire ' is an introductory sample. The wind quintet and the third quartet are characteristic, with other less important works. The year 1918 saw Schoenberg back in Vienna, and from 1920 onwards he was again prominent in the world of music.

This is no place to attempt the exposition of Schoenberg's conception of the twelve tones of the scale, ranged in equality, both in counterpoint and harmony. Not only he himself, but many of his followers, have given full account of his musical theories, and later in his life he added considerably to those which are mostly considered by his earlier followers; particularly on the question of form, which was the main preoccupation of his third period.

Tribute of some length and importance was paid to Schoenberg on his fiftieth birthday in 1924. He returned to Berlin as a Professor of Composition at the *Meisterschule* of the Academy of Arts about this same time; he also produced his third string quartet and various other pieces. We find here an interesting turn to religious subjects for works, including ' Der biblische Weg ' and the oratorio ' Die Jacobsleiter '. The latter was left unfinished, but it has been announced that Dr. Karl Rankl was entrusted by the composer with the task of its completion. Schoenberg, we are told, abandoned the Jewish faith in 1921; but events in Germany were to throw him back into its arms. On the advent of Hitler to supreme power in 1933, Schoenberg (with others of his race) was forced to leave Berlin, and once more followed his natal faith. A first retreat through Paris led him to a successful reception in the New World, where he conducted the Boston Symphony Orchestra in 1934. His first appointment was at the Malkin Conservatory, Boston. Ill-health made him move to the more clement climate of Los Angeles, where he had hopes and intentions of writing film music. He was, instead, appointed professor of music in the University of Southern California. His stay here was brief, and he was appointed to U.C.L.A. (University of California at Los Angeles), where he attracted around him a strong following of pupils and disciples. Distance combined with war conditions and a natural self-sufficiency of temperament removed him far from Europe, and even his old friends have had little contact with the Master (for such he indubitably is) in latter years. Nor have his later works, so important to the *cognoscenti* of his new world, received enough performances on this side of the Atlantic for their proper judgment. The first work to be written in America was a string suite (1934), tonal in character, intended for use in school orchestras and first played by Klemperer with the Los Angeles Symphony Orchestra. This was followed by a violin concerto (1936), the fourth string quartet (1936, given by the Kolisch Quartet in Los Angeles in 1937 and the B.B.C. in 1938), a second chamber symphony (1940) completing the ' Kammersinfonie ' of thirty-four years earlier, ' Kol Nidrei ' for chorus and orchestra (1938), Variations on a Recitative for organ (1942), and a piano concerto (1942), performed by Steuermann with Stokowski and the N.B.C. orchestra in 1944 and at the London Promenades of 1945 by Kyla Greenbaum. The Theme and Variations for Military Band (1943) was re-scored for orchestra and was played at a B.B.C. symphony concert, where it aroused an unexpected warmth in the audience. There is a string trio of 1946. Byron's ' Ode to Napoleon ' Schoenberg set for reciter, string quartet, and piano ; later he made a version for string orchestra which Rodzinsky gave in 1944 with the New York Philharmonic Orchestra and Karl Rankl over here with the London Philharmonic Orchestra, the late Cuthbert Kelly speaking the verse. Another work for spoken voice is ' A Survivor from Warsaw ', composed in 1947 to the commission of the Koussevitzky Foundation. The text was written by the composer himself, and is based on a story told to him by a young man who escaped from the battle of the Warsaw Ghetto; the work ends with a Jewish hymn sung

by male chorus. More than one performance has been heard in England, with much public interest.

It is recorded in *The Times* that Schoenberg completed his opera ' Moses and Aaron ' not long before his death. He retired from his University professorship at the age of seventy in 1944, to devote himself entirely to composition; there seems to be little doubt that he left some uncompleted manuscripts.

Two theoretical books by Schoenberg have been published in English, the ' Theory of Harmony ' (translated by Adams for the New York Philosophical Library), and ' Style and Idea ' (Williams & Norgate 1951); the latter has caused considerable critical discussion and dissent.

As his second wife Schoenberg married in 1923 the sister of the well-known violinist, Rudolf Kolisch; he is survived by a son and a daughter.

Of the greatness of Schoenberg's mind, there can be no doubt. The aesthetic value of his compositions and his ultimate position in musical history, only future generations (more receptive and less complacent than ours, perhaps) will be able to assess.

HUBERT FOSS.

Verdi and Vienna

With some unpublished letters

By FRANK WALKER

VERDI'S visits to Vienna are very briefly passed over by his biographers and it is hard to discover anything very much about them. The Italians seem to lose interest as soon as Verdi leaves Italy, and the German biographers, so far, have contributed little or nothing that is new, even the latest and best of them, Karl Holl, being generally content to follow Gatti and Luzio, siding with Luzio wherever his authorities are in disagreement. (As a natural consequence Luzio himself characterized Holl's achievement as ' magnificent '.)

At the time of the performance of Verdi's first really successful opera, ' Nabucco ', in 1842, the Austrians still held north Italy and the opera-houses of Vienna and Milan were in the hands of a single impresario, the celebrated Bartolomeo Merelli. As a matter of course the great success of 1842 at Milan was transferred to Vienna in the following year and ' Nabucco ' became the first of Verdi's operas to gain a hearing abroad. The composer himself went to Vienna to direct the performances, leaving Milan on 20 March. An amusing account of his first encounter with Viennese musicians, in 1843, is given in a letter to Francesco Florimo of 23 July 1869.* In this letter he very severely criticizes the San Carlo orchestra and management and cites, as an instance of their refusal to move with the times, the fact that at Naples the violas and cellos were not grouped together in a body, but scattered about among the orchestra. This arrangement had been universal in Italy earlier in the century; but in 1843 Verdi had learned better:

> When I went to Vienna, seeing all the double-basses grouped together right in the middle of the orchestra, I (accustomed to seeing them scattered here and there) gave a great start of surprise and a certain little smile that would say: ' These German squids! ' (*Questi toderi di tedeschi!*) But when I descended into the orchestra and found myself before these double-basses, and heard their powerful *attack*, their *precision*, their *neatness*, their *piani* and their *forti*, etc., etc., I perceived that *I* was the *todero*, and I stopped smiling.

Verdi always retained his admiration and respect for the Viennese orchestras.

* First published in *Music and Letters* in October 1945.

Hanslick, in the Verdi chapter of ' Die moderne Oper ' (Berlin 1875), gives some account of the lukewarm reception of ' Nabucco ' in Vienna, based probably on newspaper criticism of the time:

> It was on 4 April 1843 that the first opera of the then unknown composer, ' Nabucco ', was given in Vienna by Italian singers. The young Maestro himself conducted, Ronconi sang the title-rôle. The opera made very little impression. Only the Italian partisans among the audience ventured to show their satisfaction; the critics stigmatized the dullness and triviality of the music and protested even at that time against even the most distant comparison of Verdi with Donizetti.

The tone of this passage is representative of Hanslick's writing about Verdi up to and including ' Don Carlos '.

Donizetti himself was at this time Imperial Court Composer at Vienna and by no means shared the Viennese view of Verdi's music. In 1844, shortly after the first production of ' Ernani ' at Venice, he spontaneously offered to supervise the performance of this opera in Vienna. The one surviving letter from Verdi to Donizetti expresses his gratitude on this occasion.

Not until 1875 did Verdi himself return to Vienna, in the course of his triumphal European tour with the Requiem. It is well known that after Bülow had committed his ' gran bestialità giornalista ', as he afterwards called it, by publishing in the *Allgemeine Zeitung* an abusive article on Verdi and his Requiem (May 1874), Brahms, who was in Zürich, procured a score from the music-dealer Hug, read it through and said: ' Bülow has made a complete fool of himself; only a genius could have written that.'*

Brahms's opinion probably had some effect on Hanslick. But the latter's lack of any real understanding is apparent in his notice of the Requiem, reprinted in ' Musikalische Stationen ' (Berlin 1880):

> Verdi, in June 1875, conducted four performances of his Requiem in Vienna, triumphing each time over the unfavourable circumstances

* The story was first published by Friedrich Hegar in ' Neujahrsheft der Musikgesellschaft in Zürich auf das Jahr 1898 ' and reprinted from there in J. V. Widmann's ' Johannes Brahms in Erinnerungen ', Berlin 1898.

of a hot summer season and high prices of admission. The public received the work with unusual warmth; our connoisseurs and amateur enthusiasts, among them a considerable contingent of sworn opponents of Verdi, joined unreservedly in the general applause. Verdi, as an opera-composer already in such ill-repute in German-speaking countries, had, as a composer of church-music, to be prepared for the most bitter opposition, all the more as one of the favourite occupations of Teutonic critics is to mar the pleasure of the public after the event by a merciless cavilling at subsidiary matters and trifles. But in these days of lukewarm *succès d'estime* a really genuine success is so rare that even a critic may join in the rejoicings, even if a few improprieties creep into the festivities and some enthusiasts all too gushingly toast the composer. Verdi's Requiem is a fine, able work, remarkable above all as a landmark in the history of Verdi's development. Whatever the position assigned to it the exclamation will never be lacking: 'We never expected the like of that from *Verdi!*' In this sense the Requiem forms a companion piece to 'Aida', which seems to me nevertheless much more remarkable in conception and execution. How far removed this Requiem is from 'Ernani' and 'Il Trovatore'! And yet it is unmistakable *Verdi;* it is wholly and utterly his.

Hanslick detected traces of the study of the older Roman church-music and of German composers, black-marked the parallel fifths in the 'Confutatis' and concluded:

> Italy may be proud of this work and we may openly rejoice with them about it, without however falling into excesses like that which says the Requiem is 'the most important musical composition of this century'. It is not even the most important piece of church-music of the last ten years! For presumably no one will be so childish as to put Verdi's Manzoni Mass on the same level as Brahms's German Requiem.

Widmann, who had visited Le Roncole and Busseto, relates that Brahms had the greatest respect for Verdi, praised him as a magnificent, full-blooded musician, and was delighted to learn that they resembled each other in some of their ways of life—their early rising, their simplicity of dress and lack of all pretention. The two composers never met; when Verdi brought his Requiem to Vienna Brahms was in Germany.

The Viennese performances of the Requiem delighted the composer. On 12 June he told Giuseppe Piroli:

> Yesterday the first performance of the Mass took place. The success was great, greater than elsewhere, and better by a long way than elsewhere was the performance. What a fine orchestra and what fine choirs! And how flexible they are and responsive to guidance! In short, a performance such as in general effect will never be heard again. I know that you are going to Venice (I shall not be there) but, however good, the performance will be pale in comparison with this one.

Another letter records that encores of the *Recordare*, the *Domine Jesu* and the *Agnus Dei* were given.

Die Signale für die musikalische Welt for June 1875 (no. 30) reprinted from the *Neue Freie Presse* a report of an interview with Verdi, with much interesting material. It is perhaps best discussed in sections, beginning with a reminiscence of 1843:

> Verdi first came to Vienna in 1843, when on 4 and 5 April he conducted his opera 'Nabucco' at the Kärntnerthor theatre. He still recalls with pleasure those days when, while still not yet twenty-nine years old, he received the most flattering attentions. Donizetti conducted at the same time 'Linda' and 'Maria di Rohan', expressly composed for Vienna, and Verdi told me that the great composer from Bergamo, jealous and distrustful of Nicolai, then first Kapellmeister at the Kärntnerthor theatre, would never allow the latter to conduct his operas.

Donizetti probably had good reason to distrust Nicolai; one of his letters suggests that the latter was inclined to confuse his own office (conductor of the Imperial Court Theatre) with that of Donizetti (Imperial Court Composer). The situation when Verdi arrived to put on 'Nabucco' was curious. Verdi had achieved success with a libretto that Nicolai had rejected, and Nicolai had suffered fiasco with an opera, 'Il proscritto', on a libretto originally written for Verdi. Here, from Nicolai's diaries,* are his opinions of the 'Nabucco' libretto and of Verdi:

> 'Nabucco', the new opera-book by Temistocle Solera intended for Milan was utterly impossible to set to music. I had to refuse it, convinced that an unending raging, blood-shedding, reviling, striking and murdering was no subject for me.
>
> The Italian opera-composer of today is Verdi. He has set to music the libretto 'Nabuccodonosor' which I rejected, and made his fortune with it. But his operas are truly dreadful and utterly degrading for Italy. He scores like a lunatic—is no master from the technical standpoint—must have the heart of a donkey and is truly in my eyes a pitiable, contemptible composer.

It was probably to save 'Ernani' from Nicolai's kind offices that Donizetti volunteered to direct the performances in Vienna in 1844.

The *Neue Freie Presse* interviewer continues:

> When we came to talk about Wagner Verdi remarked that that great genius had rendered incalculable services to melodramatic art because he had had the courage to rid himself of the traditional decadent ('baroque') forms. 'I, too, have attempted the fusion of music and drama', he said, 'and that in "Macbeth"; but I could not write my own librettos, as Wagner does'. Wagner surpasses all other composers in the richness of his scoring, but he has gone too far, in form as well as style (*Manier*). At first he struggled successfully against the realistic, but later he deviated, through exaggeration, from the ideal and fell back into the same fault that he had originally set himself to amend. So monotony, which he so successfully combatted, threatens to master him afresh.

* Otto Nicolais Tagebücher, nebst Biographischen Ergänzungen, herausgegeben von B. Schröder (Leipzig 1892), pp. 121 and 130.

During his stay in Vienna Verdi had attended a performance of 'Tannhäuser,' with Mathilde Mallinger as Elisabeth. He was certainly referring to her when he wrote to his friend Arrivabene, on 5 February 1876: 'This year I heard in Vienna Mme. Meslinger (I don't know if I've got that right), who passes for the Malibran of Germany. God Almighty! A miserable, tired voice, baroque and graceless style of singing, passable action. Our three or four best *prime donne* are infinitely superior in voice and style of singing, and at least her equal in acting.' It was generally agreed that Mme. Mallinger, who had been the first Eva in 'Die Meistersinger' at Munich in 1868, had come to Vienna too late, with only the tattered remains of a voice left. Verdi's comparisons between Italian and German singers, in the continuation of the *Neue Freie Presse* interview, are quite startling:

> The new opera-house pleased Verdi, both in its architecture and its decoration, but he thinks that the stage is insufficiently ramped and as a result the perspective in great scenic *ensembles* suffers considerably. The performance of 'Tannhäuser' which Verdi attended he thought excellent; the orchestra in particular, as well as the chorus and stage-setting, aroused his admiration. Verdi has opinions of his own about singers. 'There is certainly no lack of voices in Germany', he says. 'They are almost more sonorous than the Italian ones; but the singers consider singing as a sort of gymnastics, trouble themselves little about the cultivation of the voice, and strive only to build up a wide repertory in the shortest possible time. They take no trouble to get fine light and shade into their singing; all their efforts are directed to bringing out this or that note with the utmost force. Hence their singing is not the poetic expression of their souls, but the physical conflict of their bodies.'

(*To be continued.*)

The Musician's Bookshelf

'French Music from the death of Berlioz to the death of Fauré.' By Martin Cooper

[Oxford University Press, 21*s*.]

The first thing to be said about this book is that it is written with expert skill and knowledge. The result of intense concentration on a subject of vast complexity, the compact work is in the form of a connoisseur's guide along the main avenues and also through many of the lanes and by-paths of one of the most fruitful eras in French musical history. Or one may describe it as an æsthetic synthesis for the student who is already acquainted with the many different aspects of the fertile period. How alive and varied is this nineteenth-century Renaissance! Here are the careers of Massenet, Gounod and Saint-Saëns pointedly sketched out and often branching into discussions and appraisements of important works of these well-known composers which no one, alas, has nowadays an opportunity of hearing. Here are those minor composers—Castillon, Lekeu, Chabrier and Satie—who have a way of appearing, in retrospect, to be more significant than they were in their day. The wonderful gallery continues, and occasionally one is invited to pause for a page or two on some work of the author's predilection—the Franck Symphony, 'Pelléas et Mélisande', Fauré's 'Pénélope' or d'Indy's 'L'Etranger'.

The vitality and abundance are almost as striking during this period in France as during a corresponding period in Central Europe—the latter half of the eighteenth century. Mr. Cooper's carefully balanced work is based on a chronological development of aesthetic principles and their illustration in the works of the composers who adopted them. This is an advantage from an historical point of view, but the scheme has also the inevitable disadvantage of splitting up a composer's achievement as a whole. Also, in regard to some of the general conclusions, one may at first be put off by a manner which errs on the side of cautiousness and under-statement. Mr. Cooper gives his reasons for believing that the English public is not much attracted to French music and he is therefore concerned to champion the cause of this period in the belief that it is particularly rich 'in the best music of the second rank'. This is a standpoint which is at least debatable. French music is considerably more appreciated in England than it was a generation ago, and I think there is a good case for arguing that the musical era which produced such wonders of civilization as Debussy, Ravel and Fauré was not a Silver Age, as Mr. Cooper contends, but a Golden Age. Indeed, I should say that as these composers have grown in stature, as manifestly they have, their contributions transcend the boundaries of fashion and nationality to become part of a universal musical experience.

Mr. Cooper is an astute and fastidious critic aspiring to a level of detached appraisement into which, however, many marked personal preferences inevitably enter. He writes beautifully, for instance, about the late works of Fauré; but he is surprisingly less appreciative of the late works of Ravel, which include such masterpeices as the strange psychological opera 'L'Enfant et les Sortilèges' and the two piano concertos. Nor does he rate 'Daphnis et Chloé' and 'Scarbo' as high as some critics. He analyses and admires the achievement of d'Indy, but is inclined to be deprecatory about the appeal to present-day audiences of 'Le Martyre de Saint Sébastien', surely one of the peaks of the magical Debussyan world. He emphasizes the discretion in Debussy's vocal writing and considers his vocal style difficult of access to the English public, forgetting perhaps that the admiration of Debussy himself (who, by the way, was not a pupil of Massenet's) was almost unreserved for the two British singers who sang the part of Mélisande.

Such subjective elements do not detract, however, from the value of this eminently sane survey. Criticism would hardly be creative, nor indeed useful without them. One notes such purely personal reactions and even welcomes them as a stimulus to a clearer definition of one's own ap-

praisement. When one puts the book down the impression remains of a conception of this whole period inspired by standards of sober, not to say moral judgment which, Mr. Cooper would probably claim, provide a necessary antidote to a degree of ill-placed enthusiasm. And to any legitimate challenge to his reasoned and logical evaluations he would be entitled to reply, adapting the well-known French saying, ' La raison a son cœur que le cœur ne connaît pas '.

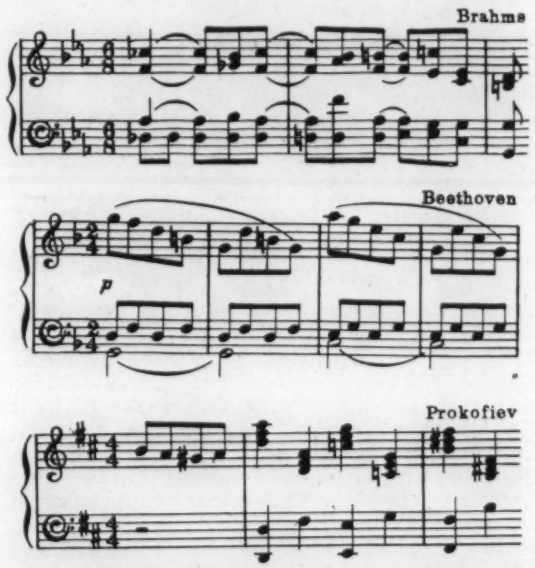
EDWARD LOCKSPEISER.

'Symphony Themes.' 'Concerto Themes.' Compiled by Raymond Burrows and Bessie Carroll Redmond

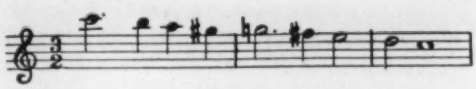
[Simon & Schuster, New York; E. W. Organ, Birmingham, 27*s.* 6*d.* and 30*s.*]

The symphony volume was published in 1942 and therefore preceded the Barlow-and-Morgenstern Thematic Index that was reviewed here in June 1949; the concerto volume was issued this year. Both are marketed in this country by E. W. Organ Ltd., 1 Merstowe Close, Acocks Green, Birmingham 27. Between two such productions (hereinafter ' Burrows ' and ' Barlow ') a comparison is unavoidable. In making it one ignores the Barlow index-in-reverse, by which a remembered theme of unknown source can be located, for there is nothing of the kind in Burrows. What the two compilations undertake in common is to specify the main themes of named works. In this service Barlow takes a long lead, for it sets out to cover the whole of the common repertory, whereas Burrows confines itself to a hundred symphonies and a gross of concertos. But within its chosen field Burrows has more to impart. Barlow confines its quotations to a three-inch column, a single stave, and a single line of notes; Burrows quotes as many bars as it chooses, and gives many themes in two-stave harmony. (In the concerto book quotation is often lavish, especially in the solo parts of piano concertos.) A preliminary index gives particulars of published scores, analyses in books and periodicals, and programme notes—the last exclusively American. The appendices in the symphony book are: (1) a list of gramophone recordings available in America ; (2) a chart of instruments and performing times ; (3) a bibliography of over eighty entries; (4) an index of symphonies according to key ; (5) an index of titled symphonies. The last three have their counterparts in the concerto book, which also gives a list according to solo instruments. Thus the usefulness of Burrows within its enclosure exceeds that of Barlow; and that enclosure contains a great quantity of the world's most important and familiar orchestral music.

That tribute paid, the reviewer takes another spyglass to see how hard-working editorship has pursued its craft in detail. If he now devotes more space to reproof than to praise it is because fault-finding has to explain itself. First the choice of works. The preface to the symphony book says, ' The selection of the hundred symphonies most deserving of inclusion has not been easy '. Then why make it a hundred: why not let judgment decide the number? Over here we are unable to adjudge the choice of ten symphonies by Robert Russell Bennett, Henry Hadley, Howard Hanson, Burlingame Hill, Daniel Gregory Mason, Leo Sowerby and Edwin Stringham: the authors know their market better than we do. But we can refer to another American authority, and discover that only one of these works is in Barlow. We are bound to become critical, too, on finding that the omissions include Dvořák's D minor, one of the greatest works of its time; Tchaikovsky's ' Little Russian ' symphony in C minor, quite the nicest of the early ones; Haydn's 88 and Mozart's 29, both popular works; d'Indy's well-known ' Symphonie sur un thème montagnard français '; Mahler's ' Symphony of the Thousand '; Bloch's ' Israel ' ; and Roussel's G minor. If these had been included the total would have been a hundred-and-eight; and nine times twelve is as good a number, in music, as the square of ten.

' Harmonies and contrapuntal effects have been included only where they are essential to the theme itself ' ; an excellent principle, frequently practised to good effect. Instances are the opening of the Andante in Brahms's fourth, the Passacaglia theme, and its trombone variation; the trio of the minuet in Mendelssohn's ' Italian '; the scherzo of Beethoven's second. But consider the following:

Which of the three need harmony? Obviously the first and third. But these are given none, while the dominant-and-tonic of the second is set out in full. There are many instances of this single-line quotation where harmony is needed to establish character. They occur frequently in the Sibelius pages, where the principle of essential harmonies and contrapuntal effects has been all but abandoned. Here is a striking and memorable moment from the seventh symphony:

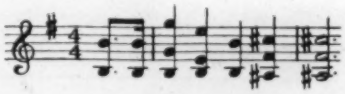
This has been reduced to:

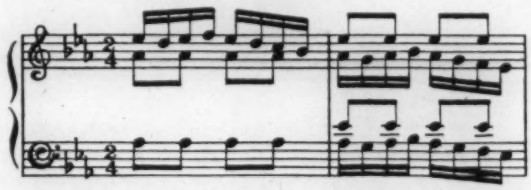


Further, this passage from near the end of the symphony, is not a statement but a reminiscence of the theme, which first occurs on an early page.

In some themes the texture has been effectively reduced to two significant lines; good instances are the Adagio of Brahms's second and the D major theme in the finale of Beethoven's fourth piano concerto. But incomplete harmony that gives a show of completeness will rarely do.

This is given without the viola line. And Beethoven did not compose:



Nor did Mozart put his hand to:

There is an old annotator's mistake that consists of continuing with one instrument or group after the theme has transferred itself to another. Of this the authors are seldom guilty; as a rule they know what is thematic and where a melody begins and ends. However, little lapses are to be observed in the symphony book on pp. 91, 113, 114, 142, 213, 226 and 239; and three rather big ones in the concerto book on pp. 99 and 101. Here and there the choice of themes lacks that second glance. In the slow movement of Mozart's G minor the second subject begins in bar 20, the theme quoted being its after-subject; in the fourth movement of Schubert's 'Tragic' the second subject, one of Schubert's brightest gems, is passed over in favour of a later and less inspired theme; in Brahms's third the 'motto' theme (F, A flat, F) does not appear in the quotations. In the Romance of Mozart's D minor piano concerto the stormy theme is picked up at its second bar.

The authors of the Symphony and Concerto books are experienced musicians, scholars and teachers: of this we see evidence on every page. What is one to think, then, of these little failures in professional competence and perception? Only that two authors are not enough. They may conceive the plan and go through with the drudgery; but there is need of a dozen co-authors—methodical, keen-eyed and strict—to see that long labour has not weakened the strings. And the length of the labour must have been appalling.

W. McN.

'The Record Guide.' By E. Sackville-West and D. Shawe-Taylor

[Collins, 30*s*.]

There was a short article by Raymond Tobin in the February 1951 issue of this magazine which I venture to commend to the attention of all who use records for work or recreation. It struck me as curious, belated and important, perhaps even more for its suggestive philosophic meaning than for its explicit criticisms. We need very much more candid discussion of the problems of evaluating records, wherein lie difficulties far greater than non-musicians realize. The sting of the impact of gramophony upon our musical world is that the amateur, blissful in ignorance, has necessarily dictated policy. Few professionals, apart from concert performers, have influenced it, or ever been closely associated with the industry.

This book stands out among others because of the wide experience of the compilers, and their willingness to go through the heavy toil of comparing the various (and sometimes absurdly over-duplicated) recordings of popular works. No one could more keenly feel for them, for I have at periods undertaken this tiring work, during the thirty-two years I have been a reviewer of records for musical magazines. (I believe I must be the oldest hand in the game.

Because of the massive differences in ear-power, in the instruments involved, and in matters of both taste and that quite different activity, liking-and-disliking, there can be no agreement upon standards in judging gramophone records. This has long been clear: the diversity alone of machines, sound-boxes, and the like, produces vastly different results from the same disc: and the infatuated demands of the unmusical, that elements like 'the recording' should in all discs be separated from 'the playing'—something which usually is philosophically and practically impossible—together with the music critic's inevitable ignorance of what many foreign performers sound like in the flesh, make much reviewing of little account. Truth is hard to find: the innumerable hindrances disable the most earnest. Thus the word 'best' can mean very little.

Our authors boldly face the facts, and, seeking to be 'selective rather than comprehensive' in their choice of works, set out to cover, to the end of 1950, the chief contents of British catalogues. In these are many gaps, since record-makers must also make money, and that is not done by producing the complete works of fifteenth-century composers, or the dozens of operas, unknown in this country, by famous men of the nineteenth century. Our recording companies must be praised for offering so much un-commercial music. It is the student's serious limitation that those operating here are so few: our horizon is largely bounded by the products of two great firms. We need much more access to foreign records; there are in the

U.S.A. alone at least a score of companies making them.

The compilers afford, in their not too dogmatic remarks about different recordings of a work, much pleasant matter for fans to wrangle amiably about. That alone is a happy service, in a dull world. They also tell us how to date discs by their numbers, and give advice on a variety of other matters, all valuable to the amateur, who will strengthen his historical knowledge, too, by reading the paragraphs on the music itself. Thus the book is more nourishing than a compilation of facts or opinions would be: there is nothing in print quite like it. All such books must inevitably be out of date the moment they appear. The biggest fresh contribution to be noticed in the next edition will be the historical anthology of records which is to parallel the Third Programme's great survey. With 'Musica Britannica' and the older series, such as Dr. Fellowes's, we thus progress, though with tiresome slowness, towards the ideal of print-cum-record-cum-performance of every existing new-step work since composition began. For their part in this great desideratum the authors deserve applause and worthy financial support.

W. R. A.

Books Received

Mention in this list neither implies nor precludes review in a future issue.

'Do's and Don'ts for Musicians.' A handbook for teachers and performers. By Alec Rowley. Pp. 70. Ashdown, 3*s.* 6*d.*

'Old Friends and New Music.' By Nicolas Nabokov. Pp. 243. Hamilton, 12*s.* 6*d.*

'Famous Musicians of Jewish Origin.' By Gdal Saleski. Pp. 716. New York: Bloch Publishing Co.; Birmingham: Edward W. Organ, 63*s.* 9*d.*

'A Bibliography of the musical and literary works of Hector Berlioz, 1803-69, with histories of the French music publishers concerned.' By Cecil Hopkinson. Edinburgh Bibliographical Society, £3 3*s.* (Member's price £2 17*s.* 6*d.*). The prices quoted in the August issue, £5 5*s.* and £4 14*s.* 6*d.*, are for the special edition on hand-made paper.

'Music 1945-50.' By Frank Howes. Pp. 25. Longmans, Green, 2*s.* 6*d.*

Round about Radio

By W. R. ANDERSON

AFTER hearing 'The Sleeping Children', by Tyrone Guthrie and Brian Easdale, I was cheered—and needed it—by reading that the old 'Bohemian Girl' was to be re-staged. What was Guthrie doing in this galley? Such tame words! The opera uses, or tries to use, the 'expressionist' technique which so excited us in the days of the old London Gate Theatre, thirty years ago, when, in the hay-loft (before this little theatre dived underneath the arches) we listened to things like Kaiser's 'Morn to Midnight', and dramas still darker and danker. That chorus of sleeping children presumably commented after the Greek manner. I could not hear their words. This semi-maniacal tale of the wronged schoolmaster's vengeance shows the persistent contemporary prepossession with murderous cruelty (even, heaven help us, in Old School Tie circles). Unsupported by any music remotely capable of standing up to the drama, the opera is about the most futile listening experience I have yet suffered. Those who saw as well as hearkened may have garnered a few better impressions. In the quieter bits of music one could, certainly, find traces of thought and feeling, though this melodically uneasy, rambling recitative never seemed to grip more than a momentary mood.

Britten's five 'Flower Songs' for mixed choir (Midland Chorus: Lowe) show his talents at their best, as they usually are in small, fanciful matters. The harmony is not always convincing, but his key-waverings, like flowers nodding in the breeze, are often pretty.——Milhaud's 'Carnaval de Londres' was, we were told, written for a production of 'The Beggar's Opera'. There are some adroit harmonizations, including neat pedals, with a few amiable fantastications, and not overmuch of that 'corniness' which this composer still rather tiresomely affects. But nothing approaches Frederic Austin's arrangements for the charming London production of 1920.——A new Delius in 1951! 'Marche Caprice', recently issued, is an early orchestral trifle, dainty and short, with the expected touch of Grieg-cum-French.——Holbrooke's 'Ulalume' is a capital example of his 'after Poe' powers, so much relished in bygone days. No British composer turned out more cleverly this kind of rich scoring and spacious, lush drama.

Several good talks on the music of speech have been given: Gordon Craig's, about Irving, Lewis Casson's, on G.B.S. and the Court Theatre seasons, and George Rylands's on the speaking of Shakespeare. Casson finds deterioration in significance and colour. Very few actors seem to care for a noble tradition of stage speech. They are weak in melody, of which two and a half octaves used to be employed. Rylands played records made by several famous actors, and also that classic, the Rev. Mr. Bellew's 'Bells' (Poe). This, which now may sound comic, is a period-piece worth hearing. These talks gave me much to think about concerning the relation of music and meaning in Shakespeare, now spoken 'in *vers libre* at the best, and "thrown away" at the worst'. So many actors under-play. If you can hear them at all, there is so little *music* in their tones. And even some of those well-esteemed now distort single vowels. The old-timers would not have passed 'tee-uhs' ('tears') or 'moorn' ('mourn').——Some odd words elsewhere pained me: I hated both producer and actors in an 'Alice' programme—bits from Disney's rather gruesome transatlantication wherein the Mad Tea Party becomes too much like a Crazy Gang whitewash-party; 'Borogroves' was heard three times. I seek evidence that Canon Liddell's name was pronounced by him with the accent on the second syllable. Liddells, Purcells, Besants, Cadells, Daffells of today are of course entitled to put the stress where they will: but I

know that most of them in older days did not adopt the fashion of accenting the second half. I certainly never heard in my youth the authors of the Greek lexicon sounded as anything but ' *Lid*-dell and Scott ' (the first name as ' Liddle '), and I can vouch for it that Annie Besant always pronounced her name to fit with ' pleasant '. I am told that this second-syllable stress is an importation from the U.S.A.; which reminds me of a notice on a show-case in the Smithsonian Institution at Washington: '. . . The aborigines of these islands were the first to come under European influence, which modified them to such an extent that they soon became extinct '. Substitute ' American ' for ' European '.

There may be much in the implied argument in Siepmann's book ' Radio, Television and Society ', which I mentioned in June: that the B.B.C.'s apparent *per ardua* educational aim—' From Light to Third '—is unlikely to work. I wish we could have good debate about this, even by radio. I find nearly all the B.B.C.'s so-called debates and discussions painfully unreal. Scarcely ever do they answer my questions, or face my facts. Siepmann puts out the best case he can for the often deplorable American way of radio life, showing how it has declined from early-expressed ideals. Our own are perhaps a bit too high, but better that than the American degradations. Part of all education is propaganda, and there I never feel happy about the B.B.C. Its attitude to the plain man is described by that difficult party to please as ' sniffy '. Notably in print, the Corporation does not know how to engage his sympathies. The education of B.B.C. officials is probably to blame. Siepmann sees great weakness in the ' Old School Tie ' influence. The upbringing of most officials is different from that of most listeners, and experience shows that no amount of official pains and goodwill can commonly bridge the gap, and that the listener increasingly distrusts officials of a different class from his own. This is seen in the ways of all public life: Coal Boards and the like. The railways are yours and mine, but who feels any intimate pleasure or comfort in that knowledge? Thus it goes: man, needing urgently to know man more, drifts apart from man. Musicians who for one reason or another are in close touch with B.B.C. officials may be quite happy with them; but these positions are not the best from which to assess permanent values. Vested interests inevitably constrict judgment. It is only the absolutely independent observer who (with some loss, one realizes, because of his detachment) can criticize and in the long run evaluate radio. And very, very few really independent critics of the B.B.C. get into print.

Thinking of criticism in general, I would mention one of the few in literature whom I enjoy or put much faith in: David Daiches. He puts clearly the contemporary dilemma, in his recent ' Study of Literature ', most of the good sense of which applies to music too. The modern poet can speak only about ' his own personal universe '; there is now no common ' curtain of beliefs ' such as the ancients—even down to Tennyson—had. The present-day artist has, in truth, no contemporaries. So, much poetry today is obscure. Milton shared his world with his age '; Eliot doesn't. I am not comparing the two as to stature; Eliot seems to me mostly over-rated: certainly that wearisome ' Cocktail Party ' is. But the revival of the poetic drama is overdue, and welcome. I should like to hear some of Gordon Bottomley's deeply imaginative pioneer works again—' Gruach ', ' King Lear's Wife ', ' Midsummer Eve ', and the like. In such a realm experiment is vital, and misleading paths abound. The defect of any age is to cry up novelty as genius. We need a longer view, a perspective and a balance-casting. The contemporary artist, lacking contemporaries, becomes, among many experiments, a law unto himself, and often remains lonely amid potential but rarely actual public appreciators. What Mr. Daiches says about a poet is true also of a composer: he ' loses something by treating his contemporaries as posterity '. That ' leads him to combine autobiographical with pontifical gestures, and they do not sort well together '. ' Pontifical ' is an excellent word, very apt for the Eliot work I mentioned: quite the most irritating play I have ever seen and heard. And pontification is growing; largely at the B.B.C., and in all sorts of smaller ways—as, for example, in that matter which I'm glad Mr. Tobin touched on in his February article about reviewing gramophone records, concerning which more humbug has been written than about anything else in music. (Mr. Dennington's May letter said, very shortly and simply, one of the many things that badly need home-thrusting.) And a good deal that has been written about modern music has been absurdly pontifical and uncritical.

Upon the governance of the B.B.C. depend our artistic hopes and fears. The proposed regional councils would narrow freedom: they will probably be dropped, at any rate from the suggested parish-pump level: raised, rather (if that be possible) to more responsible rank. But *Quis custodiet ipsos custodes?* Nothing is more urgent than provincial freedom from London's too parochial hand. The provinces should be allowed to run themselves for an experimental period: and on their own heads be the result; let any that are proved wooden be struck off. There is plenty of good sense outside Portland Place. The other government proposal, to take fifteen per cent of revenue as extra tax, is predatory and abominable. Far more money should be available, not less. The Third, in particular, is painfully cramped. Let the B.B.C. keep all its revenue, for the renewing of our musical lifeblood.

Alwyn's second ' Concerto Grosso ' for strings was only part-heard. I felt its lively stimulus, and will gladly listen again, when I can hear it whole. ——Rawsthorne's second piano concerto is heavily scored, with ably-planned interludes of quietness. It is not harsh, but on a first hearing struck me as cool-natured. Rawsthorne's idiom is not yet fully consistent: the greatest weakness in all writing by the younger men. The piano writing is mostly heavy; there is not much contrapuntal interest, and nothing in the line of melody stuck in my head two minutes after the work was over:

another tremendous weakness of contemporary work. It seems the typical, technically highly competent product of an average chilly-romantic: about as good as we can now expect; but there is nothing to cleave to, or take to the heart.——It ended in time for me to get a bit of comfort in ancient warmth: music from the Mulliner Book ('Musica Britannica') sung in choice blend by the Golden Age Singers (Field-Hyde, Deller, Soames, Clinton).——Another cordial was administered by Hilde Zadek (piano: Lush), in Brahms. She conveyed the essence, in both strength and musing tenderness: there were some heart-easing cadences. Her persuasion works rather in style and poise than in the supremity of tonal warmth. In an arid age, Brahms is one of the soul's sweet oases.——Another good singer is Camille Maurane, a baritone who sang Fauré in happy fashion, with open, clean-paced tone, having vibration apt for feeling, not fret. (I get so tired of some native wobblers and stuffed-shirt warblers.)

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Diploma Examinations—London and Glasgow, January 1952

The test-pieces and other musical requirements for the January 1952 examinations (A.R.C.O. and F.R.C.O.) remain the same as those set for July 1951. The syllabus may be obtained on application to the College.

Choir Training Examinations, May 1952

The syllabus may be obtained on application to the College in October.

Organ Practice

Until September 30 the charge is 2*s.* per hour, and during October 2*s.* 6*d.* per hour (members only).

THE COLLEGE is open daily from 10 a.m. to 1 p.m. and from 2 p.m. to 5.30 p.m., Saturdays, 10 a.m. to 1 p.m.

PASSED ASSOCIATESHIP, JULY 1951

Adderley, H. G., Leeds, Yorks.
Bate, D. W., Cardiff.
Bates, Mrs. C., Spalding, Lincs.
Bercham, Miss R. M., Loughton, Essex.
Bilsbury, R., Leigh, Lancs.
Birch, J. A., London.
Blacker, L., Dewsbury, Yorks.
Brett, Miss U. S., Bramley, Surrey.
Brown, H., Stockport, Cheshire.
Claxton, J. K., Edgware, Middlesex.
Cook, H. C., Leeds, nr. Maidstone.
Davison, N. St. J., London.
Featherstone, P., London.
Fletcher, E. B. H., Southend-on-Sea.
Forbes, P. G. C., Holywell Lake, nr. Wellington, Som.
Greenway, K. J., Wolverhampton.
Hardy, Miss G. N., Rostrevor, co. Down, N. Ireland.
Hathway, A. M., Hornchurch, Essex.
Hillman, R. L., Bishopstown, Bristol.
Hooper, G. R., Buckhurst Hill, Essex.
Hudson, J. S., Sunderland.
Hunt, D. F., Kingsholm, Gloucester.
Jobber, Miss J. D., Wirral, Cheshire.
Johnson, Miss M., Cadishead Moss, nr. Manchester.
Johnston, J. D., Morpeth, Northumberland.
Johnston, N., London.
Lawrence, D. J., Dunstable, Beds.
Lepine, D. F., Tunbridge Wells, Kent.
Miles, P. H., Wellingborough, Northants.
Moffatt, R. O., Bexhill-on-Sea.
Moorse, P. J., Morden, Surrey.
Newell, W. A., Bolton, Lancs.
Peschek, J., London.
Popplewell, R. J., Halifax, Yorks.
Pugh, L., Wrexham.
Reid, Miss A. M., Abingdon, Berks.
Richardson, J. A. S., Handforth, Cheshire.
*Stephenson, N. G., Auckland, New Zealand.
Stevens, D. G. L., Ruislip.
Tipper, W., Hinckley, Leics.
Toll, M., Manby, nr. Lough, Lincs.
Warner, K. L., Northolt, Middlesex.
Williams, J. R., Wrexham.
Willis, C. H., Bury St. Edmunds.
Winter, G. W., Grantham.
Woods, D., Middlesbrough, Yorks.

* Examined in paper work in New Zealand.

'Limpus' Prize .. K. L. Warner
'Sawyer' Prize .. R. J. Popplewell

PASSED FELLOWSHIP, JULY 1951

Bradley, V. C., Brighton.
Oxley, T. F. H., Birmingham.
Rapley, E. F., Epsom, Surrey.
Taylor, B. W. H., Ilford, Essex.

'Limpus' Prize .. E. F. Rapley
'Turpin' Prize .. T. F. H. Oxley
'Harding' Prize .. Not awarded

Choir-Training Diploma (CHM) Examination, May 1951

The 'John Brook' Prize was awarded to G. Sudbury, of Cambridge.

The names of the successful candidates were announced in the July issue of the *Musical Times*.

EXAMINERS' REPORT—JULY 1951

A.R.C.O. Organ Playing

The playing of the test-pieces maintained the improvement noted at the January examinations: many of the candidates reached a good standard of rhythm, phrasing and registration, although there was a good deal of unnecessary Swell pedalling, and the pieces in slow tempo were often taken much too slowly.

The sight-reading was usually accurate. In the playing from score, some candidates seemed to lose their sense of key in the later part of the test; in the transposition, the modulations were generally recognized and understood. But all the tests were almost invariably played too slowly, sometimes at half the required speed. Tests must be played at the speed indicated: and candidates should understand that the ability to play at a prescribed metronomic rate is an essential part of the musician's technical equipment.

WILLIAM MCKIE (*Chairman*).
HERBERT SUMSION.
ARNOLD GREIR.
JOHN DYKES BOWER.

A.R.C.O. Paper Work

The Strict and Free Counterpoint questions were reasonably well done, as was also the completion of the two-part passage. Several candidates made fair attempts at the alternative question in the style of Palestrina. Some improvement was noticed in the writing of the Pianoforte Accompaniment, the main weakness being a tendency to repeat the pattern of the given opening throughout, with no attempt at any variation or development of its material.

The Ear-tests were by far the weakest part of the paper, many candidates showing an almost entire lack of proficiency in this important branch of their studies. Some versions of the melodic phrase bore very little resemblance to the original, and commonsense should make candidates realize that consecutive fifths would not be included in the harmonic ear-tests.

The Four-part writing was another weak spot; frequently the melodic line of the added treble was angular and awkward to sing. Many alto and tenor parts were as uninteresting as those to be found in the dullest hymn-tune, and there were also too many slips of an elementary nature in the part-writing as a whole. In several cases the alto part was obviously meant to sound an octave higher than the pitch at which it was actually written. Candidates should make quite sure that they understand the clefs that they are required to use in the examination.

A real knowledge of English Musical History was shown in some cases, whilst in others many words failed to reveal any sound information. The style of English written was frequently too colloquial, and candidates who give musical quotations should make sure first that they can remember them correctly.

W. S. LLOYD WEBBER (*Chairman*).
SYDNEY WATSON.
HEATHCOTE STATHAM.

F.R.C.O. Organ Playing

The playing covered a wide range—from the good to the impossible. The most obvious fault was a lack of control which adversely affected rhythm, phrasing and steadiness. In the tests, candidates were best suited to the transposition and vocal score. These tests were generally well done. On the other hand, the melody and bass often showed an under-developed harmonic sense, particularly as regards the middle cadence. Sight-reading was often uncertain and needed quicker thinking. For this reason, candidates would be well advised to look through the tests before attempting them. Improvisation was, as a rule, immature and of no practical value.

E. T. COOK (*Chairman*).
HENRY G. LEY.
E. S. ROPER.

F.R.C.O. Paper Work

String Quartet. There was little sense of style in string writing. Harmonic rhythm was seldom understood. A number of candidates mismanaged obvious modulations, and quite a large number failed to end in the key in which they began. The general standard of work was unusually low.

Vocal Trio. Once again, elementary faults in harmony and verbal accentuation together with an erratic distribution of the words were much in evidence. Very few attempted to express the poetic quality of the words or even produced a shapely working of the test.

Orchestration. In spite of the material now available for study, and the fact that certain passages are obviously more suitable for particular instruments, many candidates failed to score effectively, or with good balance. The build of a *tutti*, where every instrument should tell, was frequently marred by ineffective duplication and faulty spacing. Only a few produced an artistic score.

Ear-Tests. The chords were grasped fairly well on the whole. In the two-part test, time, shape and rhythm were markedly weak. More attention should be given to this test.

Free Counterpoint. With two exceptions the Tudor motets were much better technically than the organ preludes. In the latter, after a brief attempt to follow the opening 'point', the inner parts relapsed into a harmonic rather than a contrapuntal style. There were many ill-fitting passages and a surprising number of *elementary* faults, particularly consecutives and rising dominant sevenths.

Fugue. Here again the contrapuntal weakness was apparent, the harmonic basis of the subject was not realized. The counter-subjects and inner parts lacked character and independence. *Elementary* errors were again far too numerous.

History of Music and Set Work. The general standard was very uneven; much more careful preparation is essential.

GORDON SLATER (*Chairman*).
H. K. ANDREWS.
ERNEST BULLOCK.

After the distribution of diplomas (on Saturday, 21 July), Dr. I. C. B. Keys, M.A., F.R.C.O., of Queen's University, Belfast, played the following pieces, selected from those set for the Diploma Examinations, January 1952.

Allabreve in D	*Bach*
Chorale Prelude, 'Mein Jesu, der du mich'	*Brahms*
Prelude on a theme of Orlando Gibbons	*Stanford*
Choral Fantasia on an old English tune	*Parry*
Holsworthy Church Bells ..	*S. S. Wesley*
Prelude (3/2) and Fugue in G	*Bach*

J. A. SOWERBUTTS (*Hon. Secretary*).

MISCELLANEOUS

Festival Evensong was sung at Wells-on-Sea Parish Church, Norfolk, on 12 July, by the combined choirs of the Parish Churches of Wells, East Dereham and North Walsham. Canticles were sung to Walmisley in D minor and the anthems were Handel's 'Round about the starry throne', Purcell's 'Thou knowest, Lord', Bach's 'Jesus, Fount of consolation' and Haydn's 'The heavens are telling'. At the organ were Robert Norton and John Withers. Edwin S. Kennedy conducted. The service is to be repeated at East Dereham and North Walsham.

Under the auspices of the Royal School of Church Music choirs combined in Festival Evensong at St. Peter's Collegiate Church, Wolverhampton on 14 July. Canticles were sung to Walmisley in D minor and the anthems were Travers's 'O worship the Lord' and S. S. Wesley's 'Blessed be the God and Father'. The service ended with Stanford's Jubilate in B flat. Kenneth Greenway was at the organ and Charles Hutchings conducted.

A recital of English Church music, all unaccompanied, will be given by the English Church Music Singers (D. J. Neal Smith) in the Church of the Annunciation, Marble Arch, on 25 September at 8.0. The Singers are a newly formed group of eight voices.

A recital of works by British composers was given in Malvern Priory on 7 July by Mr. J. Durham Holl and the Malvern Male-Voice Choir (Leonard Blake).

The Rushworth & Dreaper organ in St. Matthew's Church, Skegness, has now been completed. It was installed in 1930. Mr. Edward Ball would welcome readers who would like to inspect the instrument. Opening recitals were given by Dr. Gordon Slater, Mr. Dennis Townhill, Mr. Colin Martin and Mr. Edward Ball.

The annual festival of Northern Cathedral Choirs was held in Newcastle Cathedral on 14 July. Canticles were sung to Stanford in A and the anthems were Gibbons's 'Lift up your heads', S. S. Wesley's 'Ascribe unto the Lord' and Vaughan Williams's 'O clap your hands'. Jack Hindmarsh was at the organ and Kenneth Malcolmson conducted.

A recital of English church music from Tudor times to the present day was given on 12 June at St. Luke's, Winton; 14 June at St. Peter's, Bournemouth; 19 June at St. Peter's, Parkstone. Choirs taking part were St. Stephen's, Bournemouth (Cyril Knight), St. Peter's, Bournemouth (Charles R. Palmer) and Holy Trinity, Bournemouth (F. E. Fisher).

The Grosvenor Chapel Singers and Mr. R. Silby Lewis gave a recital of choral and organ music in the Grosvenor Chapel, South Audley Street, on 10 July. The programme included Buxtehude's Chaconne in E minor, Bach's Toccata and Fugue in D minor, Reger's Toccata op. 59, no. 5, choral works by Tallis, Byrd, Purcell and Parry.

Dr. Francis Sutton will give a series of organ recitals in aid of the Organists' Benevolent Fund at Holy Trinity Church, Kingsway, beginning on 6 September at 1.10, and at St. Dunstan's Church, Fleet Street, beginning on 4 October at 1.25.

The Chelmsford Singers' new syllabus includes a programme of British music on 26 September, 'The Messiah' on 8 December and the St. Matthew Passion on 29 March. Particulars from the Hon. Secretary, Mr. C. W. B. Bartlett, 35 Lynmouth Avenue, Chelmsford.

Coventry Annual Diocesan Choral Festival was held in St. Mary's Church, Warwick, on 10 July. Canticles were sung to Stanford in B flat and the anthems were Attwood's 'Teach me, O Lord' and Stanford's Psalm 23. Mr. T. N. Tunnard was at the organ and Mr. Harold Dexter conducted.

The Courthill Singers (Bernard J. Walter) will give a recital on 29 September at the Congregational Church, Lewisham High Street, at 7.30. The programme will include Vaughan Williams's Five Mystical Songs, Holst's Two Psalms and Bach's 'Jesu, Priceless Treasure'.

Grimsby Parish Church organ, which was almost entirely destroyed by enemy action in 1943, has been rebuilt by Messrs. J. W. Walker in collaboration with Mr. Reginald Whitworth. It was dedicated by the Bishop of Grimsby on 11 July when Mr. J. S. Robson gave the opening recital.

The combined choirs of Winchester Cathedral and Winchester College gave a recital of English church music in Winchester Cathedral on 15 July. James Bennett and Donald Britton were the organists and Alwyn Surplice and Reginald Moore shared the conducting.

St. Augustine's Church (Evangelical), Highbury New Park, urgently needs voluntary singers of both sexes for the church choir. Those interested should apply to the Musical Director at the church.

Singers from St. Matthew's Church, Skegness, gave a programme of church music at St. Peter's Church, Gunby, on 9 June.

The South London Bach Society (Paul Steinitz) gave a recital at the Festival Church, Waterloo Road, on 28 June. The programme included a Mass, 'Doulce Memoire', by Lassus, Purcell's The Blessed Virgin's Expostulation (Ann Pauer), Arne's dirge 'Libera me', Bach's motet for double choir, 'Be not afraid' and Two Songs of David by Francis Burt.

Mr. Stanley Curtis, who has been appointed to Westminster Chapel, Buckingham Gate, as organist, relinquishes his duties at St. Paul's, Portman Square, during the autumn on completion of twenty-nine years of service there in a similar capacity.

An anthem and organ recital was given in St. Mary's Church, Brighton, on 4 July, by the church choir (Miss D. E. Moore) and Miss D. E. Moore, Messrs. C. S. Gedge, S. Houlgate, R. A. Wellfare, S. H. Baker, organists.

Some Festival Occasions

St. Helens Parish Church, Lancs.—R.S.C.M. Festival Service. Two recitals of English organ music by Mr. J. Stanley Shirtcliff.

St. Matthew's Church, Skegness—Celebrations on 8-14 July: special services and recitals of choral, voice and piano, violin and organ music. Those taking part were the Church Choir, Helena Draper (mezzo-soprano), Jan Ramsden (violin), Derrick Dutton (piano) and Edward Ball (organist and choirmaster).

Memorial to the late Lionel Wiggins

The address to which donations should be sent is at Leamington Spa, not Leamington as stated in the July issue.

Appointments

Mr. J. P. G. Wise, Director of Music, St. Andrew's College, Grahamstown, South Africa.
Mr. Barrie Roberts, Parish Church of St. John the Evangelist, Clifton, Yorks.
Mr. Dennis Hunt, Broughton Parish Church, Lancs.
Mr. David Ingate, St. Barnabas's, Pimlico.
Mr. H. L. Jones, St. Augustine's, Queen's Gate, S.W.
Mr. Ronald Dussek, Guildford Cathedral.
Mrs. J. L. Dussek, St. Mary's Parish Church, Harrow-on-the-Hill.
Mr. John Lockhart, St. Anne's, Beech Hill, Wigan.

RECITALS

(SELECTED)

Mr. Ernest Connolly, St. Andrew's Church, Mottingham—A Fancy, Introduction and Allegro, *Stanley;* Largo, Allegro, Aria and Variations, *Festing;* Elegy, *Parry;* Postlude in D minor, *Stanford;* 'Rhosymedre', *Vaughan Williams;* Fidelis, Fanfare, *Whitlock.*

Mr. Allan Biggs, Malvern Priory—Air with variations in A and Fugata, *Smart;* Chorale preludes, *Bach;* Sonata in B flat, *Mendelssohn;* Andante cantabile, *Widor;* Fantasia in F minor, *Mozart.*

Dr. H. G. Ley, Winchester Cathedral—Prelude in D minor (second set, no. 6), *Stanford;* Larghetto in F sharp minor, Introduction and Fugue in C sharp minor, *S. S. Wesley;* Adagio, *Frank Bridge;* Chorale preludes, *Parry, Walford Davies;* Two Psalm-Preludes, *Howells, Ley;* Two short voluntaries, *Roseingrave;* Two Trumpet Tunes and Air, *Purcell.*

Mr. Raymond Humphrey, St. Michael and All Angels, Brighton—Two Trumpet Tunes and Air, *Purcell;* Prelude, Air and Gavotte, *Wesley;* Sonata, *Elgar;* Three Pieces, *Frank Bridge;* Psalm-Prelude, *Howells;* Rhapsody in C, *Heathcote Statham.*

Mr. Raymond Reynolds, St. Mary's Church, Bury St. Edmunds—Largo, Allegro, Aria and Variations, *Festing;* Prelude and Fugue in F minor, *Bach;* Prelude and Fugue in G, *Mendelssohn;* Prelude on 'Rockingham', *Parry;* Allegro marziale, *Frank Bridge;* Sonata no. 3, *Guilmant.*

Mr. C. Kenneth Turner, Canterbury Cathedral—Voluntary in D, *Croft;* Air and Gavotte, *Wesley;* Chorale preludes, *Parry, Darke;* Fantasie Choral in D flat, *Whitlock;* Rhapsody, op. 17, no. 1, *Howells;* First movement, Sonata, *Elgar.*

Mr. David Willcocks, Malvern Priory—Prelude and Fugue in B minor, Toccata and Fugue in D minor, *Bach;* Concerto in F, *Handel;* Air and Gavotte, *Wesley;* Psalm-Prelude (set 1, no. 1), *Howells;* Prelude, Reverie, *Harris.*

Mr. Peter Hurford, St. Mildred's, Canterbury—Prelude and Fugue in E flat, *Bach;* Toccata for double organ, *Blow;* Introduction and Passacaglia, *Reger.* St. Nicholas-at-Uphill, Weston-super-Mare—Prelude and Fugue in B minor, *Bach;* Berceuse, *Vierne;* Choral in A minor, *Franck;* Te Deum, *Jean Langlais.*

Christchurch Priory: Mr. Anthony Brown—Fantasia in C minor (5-part), two chorale preludes, *Bach;* Introduction and Passacaglia (Sonata no. 8), *Rheinberger;* Prelude, Air and Gavotte, *Wesley;* Prelude on 'St. Mary', *Charles Wood.* Mr. Geoffrey Tristram—Prelude and Fugue in G, *Bach;* Suite Gothique, *Boëllmann;* Pièce héroïque, *Franck;* Scherzo, *Gigout;* Variations (Symphony no. 5), *Widor.* Mr. Alwyn Surplice—Voluntary in C minor, *Greene;* Choral Song and Fugue, *Wesley;* Chorale preludes, *Stanford, Vaughan Williams;* Prelude in A flat, *Macpherson;* A Fancy, *Harris;* Ground Bass, *Herbert Murrill;* Psalm-Prelude no. 1 and Pæan, *Harwood.* Mlle. Jeanne Demessieux—Prelude and Fugue in A minor, Chorale prelude, Fugue in G (Gigue), *Bach;* Concerto in B flat, *Handel;* Choral in A minor, *Franck;* Canon in B minor, *Schumann;* Allegro (Symphony no. 6), *Widor;* Etude en Tierces, *Demessieux;* Improvization.

Crown Court Church of Scotland, Covent Garden: Dr. Arthur J. Pritchard—Fantasia and Fugue in C minor, *Bach;* Melody in G minor, *York Bowen;* Introduction and Theme, *Sumsion;* Suite for organ, *Pritchard.* Mr. H. Lefevre Pope—Introduction and Toccata, *Walond;* Fugue à la Gigue, *Bach;* Choral in A minor, *Franck;* Pavanne, *Byrd;* Adagio in E, *Frank Bridge;* Finale, Sonata no. 1, *Mendelssohn.* Mr. W. Stuart Pope—Prelude and Fugue in D, two chorale preludes, Fugue in B minor, *Bach;* Plainsong Praeludium, Benedictus, *Rowley;* Psalm-Prelude (set 1, no. 2), *Howells;* Choral in B minor, *Franck;* 'Ein' Feste Burg', *Reger;* Voluntary in A minor, *Boyce.*

Mr. Philip Tomblings, Merchant Taylors' School (two programmes)—*Bach* and *Handel;* A Fancy in C, *Gibbons;* Trumpet Voluntary, *Stanley;* Elegy, *Darke;* Pastoral, *Sumsion;* Alla marcia, *Ireland.*

Mr. Frank Wright, Birmingham Town Hall—First movement, Sonata in C, *Rheinberger;* Epinikion, *Rootham;* Elegy, *Thalben-Ball;* Pastorale, Toccata, *Maleingreau;* Benedictus, *Reger;* Concert Variations, *Bonnet.*

Mr. W. J. Comley, All Saints' Church, Hertford—Introduction and Toccata, *Walond;* Sonata in C sharp minor, *Harwood;* Choral Song and Fugue, *S. S. Wesley;* Benedictus (Sonata Britannica), *Stanford;* Fantasia in E, *Wolstenholme.*

Mr. F. H. Dunnicliff, St. Luke's Church, Redcliffe Square—Prelude and Fugue in E minor, *Bach;* Humoreske, *Yon;* Carillon Sortie, *Mulet.*

Dr. C. F. Waters, St. Margaret-the-Queen, Streatham Hill—First movement from Sonata, *Elgar;* Jubilate Deo, *Ley;* Elegy, *Darke;* Elegiac Interlude, *Waters.*

Mr. P. Ferraby Taylor, St. Matthew's Church, Cotham—Allegro maestoso from Sonata, *Elgar;* Scherzo, *Bairstow;* Prelude in D, *Hollins;* Idyll, *Clifford Harker;* Folk Tune, Scherzo, *Whitlock.*

The Abbey, Pershore: Mr. J. Gilbert Mills—Introduction and Toccata, *Walond;* Prelude and Fugue in E minor, *Walmisley;* Andantino, *Frank Bridge;* Postlude in E flat, *Harford Lloyd.* The Rev. Canon Bark—Fantasy on a tune of Campion, *Harris;* Psalm-Prelude no. 1, *Howells;* Rhapsody in G minor, *Bryson;* Introduction and Passacaglia, *Alcock.* Sir James Almond—Sonata in C sharp minor, *Harwood;* Two short preludes, *Stanford;* Prelude on 'St. Mary's', *Charles Wood;* Imperial March, *Elgar.*

Clifton College Chapel: Dr. D. G. A. Fox—Fantasia and Fugue in G, *Parry;* Ricercare from 'The Musical Offering', *Bach;* Toccata-Prelude on 'Pange lingua', *Bairstow.* Mr. E. R. Prentice—Toccata and Fugue in D minor, Trio-Sonata in E minor, *Bach;* Prelude on Psalm 136, *Charles Wood;* Suite, op. 5, *Duruflé.* Music Scholars of Clifton College—Prelude and Fugue in C minor (the 'Great'), Fantasia and Fugue in G minor, *Bach;* Fantasia in F minor, *Mozart;* Choral in A minor, *Franck;* First two movements from Sonata, *Elgar.*

Mr. William Hardwick, St. Matthew's Church, Skegness—Concerto in E flat, *Felton;* Prelude and Fugue in F minor, Chorale preludes, *Bach;* Elegy, *Parry;* Scherzo in G minor, *Bossi;* Finale from Sonata Britannica, *Stanford.*

Letters to the Editor

Marks on Hired Orchestral Parts

I should be most grateful if you would grant me the hospitality of your columns in order to draw attention to the manner in which orchestral parts—mainly string parts—should NOT be marked.

It is recognized that in order to secure the effect he desires a conductor must be allowed to indicate certain bowings and fingerings. It is not necesssary, however, for these indications (with which no other conductor or string player is likely to be in total agreement) to be savagely scored into the paper in blue pencil, red pencil, indelible pencil, or even ink.

Markings can be made perfectly legible and clear by using a 3B pencil which can be erased very easily in one stroke of an eraser; and I should like to invite other conductors to join me in publicly condemning the selfish and irresponsible practice of rendering parts unusable by other orchestras by inserting markings which cannot be removed except with a penknife.

Are there, finally, any other conductors in the country sufficiently considerate and musicianly as to join me in erasing their own markings before the parts are returned to the lenders?

KENNETH TUCKER,
Conductor: Wimbledon Philharmonic Orchestra.

Handel's 'L'Allegro ed Il Penseroso'

In Mr. W. R. Anderson's article 'Round about Radio' in your July issue, he noticed the broadcast performance of my edition of Handel's 'L'Allegro ed Il Penseroso' in the Third Programme on 25 May. He remarked on '. . . the performance ending with that showy trumpet-chorus', and added 'But surely Handel's quieter end is better?'

It would seem that Mr. Anderson had not heard the introductory programme notes, in which I stated '. . . a study of Handel's own MS. score has revealed a pencil note in Handel's handwriting (in Italian) showing that in his final revision (when he decided to omit the third part, Il Moderato) he intended the work to end with the last stanzas of L'Allegro . . .

These delights if thou can'st give,
Mirth, with thee I mean to live.

That couplet is set to the trumpet-chorus which Mr. Anderson stigmatizes as 'showy', but which I would describe as a brilliant finale to a work which, in Handel's final revision, became a masterpiece inspired by Milton's glorious poetry.

The original finale to the second part, by the way, was the (in my opinion) rather conventional fugue set to the final couplet from 'Il Penseroso':

These pleasures, Melancholy, give,
And we with thee will choose to live.

Mr. Anderson's words seem to suggest that the original finale to the second part was the 'whispering wind and world sinking to rest'—which is the finale to the first part. NORMAN STONE.

Mr. Anderson replies:

No, I did not hear Mr. Stone's introductory notes. It is often impossible (even if the B.B.C. kept always to

the advertised times) to hear everything: I have a great many things to do besides attending upon broadcasting. Not having a score (as I said) I used Leichtentritt, who follows the usual order. I am of course interested to hear of the further information revealed in Handel's score; but I weary of his big baroque bow-wow, and think a great deal of what Mr. Stone considers 'brilliant finale' work is often thin and superficial; just one man's opinion, of course. So I am always pleased when we can get away from that, and especially if we can end with something really imaginative. On the other hand, I'm not sure if we ought to mess about with any composer's work, as modern editors are (in my opinion) too fond of doing. Perhaps, as I have suggested in other connections, the best way is to perform the work in all practicable ways—as the composer intended it (in two different ways, if he had two minds about it), and as various editors think it might better be. Then we can each make up our mind which way we like best.

Mr. Stone is quite mistaken in imagining that I thought the 'whispering wind' was the original ending: it was merely that, being compelled to condense, I followed my word about the original finale, 'These pleasures,' with one in praise of the 'whispering wind' piece. My remarks are to be read in reference to Leichtentritt's detailed annotation, which pleases me by its references to this ending, admittedly not a deep piece, but one that befits the spirit of the work better than any 'brilliant finale', of which type we get too much, in my opinion. Again, one opinion against another.

'Andante'

An interesting definition of this term is given in 'The Muses' Delight' published in Liverpool in 1754. It reads as follows:

> *Andante.* This word has respect chiefly to the thorough bass, and signifies, that in playing the time must be kept very just and exact, and each note made very equal and distinct the one from the other. Sometimes you will find the word Largo joined with it, as Andante Largo, or Largo Andante, which is as much to say, that though the music must be performed slow, yet the time must be observed very exactly. The sound of each note made very distinct and separated one from another.

This would appear to clarify many of the additions to this word in music of Handel's period.

ALFRED BROOK.

Specifications Wanted

As your journal is seen by a large number of organists I am begging a small space for a request, which, I hope, will come to the notice of a few of these readers in particular.

I am a very keen organ enthusiast, and as such, am endeavouring to obtain complete specifications of a number of organs in the London area, and therefore trust this letter will assist in my 'wants'.

All the organists of the churches mentioned receive—like myself—the *Musical Times* through the Royal College of Organists, and will, if sufficiently interested, greatly oblige by forwarding the required information direct to my address.

Here is the list (somewhat hefty, unfortunately):

All Hallows, Southwark; All Souls', Golders Green; Broomwood Methodist, Clapham Common; Church of the Epiphany, Rotherhithe; Crematorium, Streatham; Forest School, Snaresbrook; Grammar School, Hampton; Holy Trinity, Richmond; King's College Hospital Chapel; Methodist, Acton Hill; St. Alban's, Streatham Park; St. Aloysius', Somers Town; St. Andrew's, Willesden Green; St. Aubyn's Congregational, Upper Norwood; St. George's, Hornsey; St. John's, Buckhurst Hill; St. John's, Hampton Wick; St. John's, Vassall Road, Kennington; St. Jude's, Grays Inn Road; St. Luke's, Charlton; St. Luke's, Enfield; St. Martin's, Gospel Oak; St. Mary's, Mortlake; St. Mary's, Osterley; St. Oswald's, Fulham; St. Paul's, East Ham; St. Saviour's R.C., Lewisham; St. Silas', Kentish Town; St. Stephen's, South Lambeth; Trinity Presbyterian, Streatham; Trinity Presbyterian, Wimbledon.

ERNEST F. SMITH.

Shangri La,
Rushett Common,
Bramley,
Surrey.

Festival Organ Recitals

Having attended all the recitals at St. Paul's Cathedral and Westminster Abbey I should like, through the medium of your columns, to thank all those masters of the console who have so ably contributed to what has been a real feast of organ music.

The choice of programmes was such as to satisfy the taste of all lovers of good music, specifically written for this instrument.

It is not often the public has the opportunity of hearing recitals upon these two famous organs, each of which is a superb example of the organ-builder's craft.

Taking into consideration the size of St. Paul's and the Abbey, the attendances were most gratifying.

I am sure all organ lovers would greatly appreciate more frequent recitals at these places, if they could be arranged, even if a charge for admission were made, to defray expenses.

W. C. BAMPTON.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

Lady accompanist wishes to meet violinist (rather advanced) for practice of classical sonatas, etc.—Mrs. I. ANDREW, 39 Scutari Road, Honor Oak, S.E.22.

Lady (37), pianist, would like experience as accompanist with singer, instrumentalist, or ensemble. Evenings; Brighton-Hove area.—Miss C. MARTIN, 13 Westbourne Villas, Hove 3, Sussex.

Pianist, experienced accompanist, wishes to meet French singer for the study of songs by Debussy, Fauré, etc. W. London.—C. B., c/o *Musical Times*.

Amateur organ constructor wishes to correspond with someone having technical knowledge of gramophone recording.—C. E., c/o *Musical Times*.

Flautist, adult beginner, wishes to meet pianist for occasional practice. Waterloo, Liverpool.—A. B., c/o *Musical Times*.

Musicians, all instruments, required to form an amateur orchestra commencing September. Rehearsal room, three minutes from Tufnell Park underground and buses.—Mrs. C. BIRKS, 7 Ingestre Road, Kentish Town, N.W.5 (GUL 1376 or TOT 1530).

Pianist wishes to join small orchestra or chamber group. Good Broadwood piano and facilities for practice offered. N. London.—W. O., c/o *Musical Times*.

Pianist (lady) wishes to meet violinist and cellist (near diploma standard) for practice of light and serious classical music. Leyton.—E.G.S., c/o *Musical Times*.

Glebe Singers, rehearsing Monday evenings at Kingsley School, Glebe Place, Chelsea, have vacancies for all voices, particularly contraltos and male.—Mr. F. G. ACKERMAN, 125 Grasmere Avenue, Wembley (ARNold 3181).

Dulwich Orchestral Society invites new members, particularly strings. Season commences 21 September. Rehearsals, Fridays, 7.45 to 9.45.—Mr. J. W. WILSON, 197A Underhill Road, S.E.22. (Brixton 5193).

Amateur symphony orchestra, rehearsing Thursday evenings in Holborn, has vacancies for good string, wind and some wood-wind players. One double-bass provided.—M. B., c/o *Musical Times*.

Chamber opera. Singers are invited to join a new group to study Pergolesi, Mozart and English works.—SECRETARY, 141 Broxholm Road, S.E.27.

Gentleman wishes to help form, or join, quartet of reasonable standard as first or second violin. S.W. area.—GODFREY, c/o *Musical Times*.

Bass-baritone, good standard, seeks accompanist for practice. Uxbridge.—L. C., c/o *Musical Times*.

Welldon Singers (madrigals, part-songs, etc.), meeting in a private house at Harrow, Tuesdays, at 8.0, have vacancies for tenors and basses and one soprano, and also an accompanist.—Mr. A. L. FULLERTON, 101 Welldon Crescent, Harrow (UNDerhill 0136).

Advanced violinist, with experience of chamber music, required for string quartet practising in N.W. London (evenings). 30 minutes Charing Cross.—X. Y., c/o *Musical Times*.

Orchestra (Tuesdays, 7.0-9.0) in Maida Vale has vacancies for flute, 2 bassoons, horn, trumpet, tuba and strings. — JOHN MERSEY, 17 Buxton Street, Bethnal Green, E.1 (BIS 0277).

Vocalists welcomed to form a solo, ensemble singing, and operatic class at Greenford on Tuesdays 7-9.—VICTOR BAKER, 655 Kenton Lane, Harrow (Grimsdyke 1649).

Lady pianist (23) wishes to meet advanced cellist, good sight-reader, to play cello/piano classics. London. —R. L., c/o *Musical Times*.

Soprano wishes to meet accompanist for practice anywhere in S.E. London.—Miss KILBURN, 32 Westcott Road, Kennington, S.E.17.

Advanced instrumentalists required for chamber-music circle, also symphony orchestra. Extensive library; string basses provided. Weekly rehearsals, S.W. London.—LUMLEY-HOLMES, 7 Mayflower Road, Stockwell, S.W.9 (BRI 2307).

Amateur mezzo-soprano and pianist wishes to meet musicians, preferably small choral group, in or near Romford.—Mrs. D. TANNER, 78 Mawney Road, Romford, Essex.

London Concerts

Haydn Festival

A Haydn Festival of three concerts by the Haydn Orchestra (Conway Hall, 5, 12 and 19 July) was one of the main attractions of the month. The centrepiece of the festival was the orchestral version of 'The Seven Last Words from the Cross', with the addition of the introduction for wind instruments only, specially written by the composer for the second part in the oratorio version, and not included in the original. Though all their individual grandeur is hardly sufficient to make nine slow pieces in succession an aesthetically satisfying concert work, it is impossible to be bored, even in the second half. for Haydn is artful enough to get better and better as one movement succeeds another.

Other works performed during the festival included several of the symphonies, familiar and unfamiliar, and a Symphonie Concertante in B flat for oboe, violin, bassoon and cello. Harry Newstone conducted all three concerts.

Michael Tippett

At Friends' House on 13 July the European Relief Service of the Friends' Service Council presented a concert of music by Tippett, at which the composer gave a brief talk about his oratorio 'A Child of Our Time'. The Aeolian String Quartet gave an imperfect but in many ways excellent and understanding performance of the third string quartet, which, probably on account of its extreme technical difficulty, is rather neglected in favour of the second. Its one weakness is its finale, which the composer has once altered, but which should perhaps be entirely discarded, so utterly is its smooth amiable tripletting out of keeping with the seriousness and intensity, as well as the fluid rhythms, of the four magnificent movements that precede it. Schoenberg has warned us against calling a composer's themes trivial or commonplace, and this is a case in point, for there is no doubt that Tippett soberly considered what he wanted at this point, and would not have written what he has written if he had not felt that in both form and content it perfectly answered his and the listener's emotional requirements. But that is a starting point for arguments only to be pursued at length, and the listener, while always attending with respectful humility to the composer's wisdom, must cling tenaciously to his original conviction until the weight of argument on the other side is sufficient to change it (as it may never be, for composers are not infallible, though having once acknowledged their greatness, we properly question our own judgment before theirs).

The rest of the programme consisted of performances of the piano sonata, by Margaret Kitchin, and of the song-cycle 'The Heart's Assurance', by Arda Mandikian, who interpreted it not as a modern intellectual, but as a singer who cares more for good vocal phrases than for indifferent poems or subtle inner musical relationships. As the appeal of music is sensuous, not psychological, the songs sounded better like this than in more authentic, less song-like interpretations.

Composer Conductors

Someone at the Polytechnic Architectural Students' Association showed a considerable talent for organization in persuading four British composers—Vaughan Williams, Walton, Britten and Arnell—to come and conduct their own works at a concert and dance arranged at the Festival Hall on 21 July to mark the end of a Festival Congress of architectural students in London. As it happened, Britten could not appear, owing to illness, and his place was taken by Norman Del Mar, who became the hero of the evening by conducting a splendid performance of the Spring Symphony at little more than a day's notice. Vaughan Williams contributed the Serenade to Music, and Walton the Sinfonia Concertante, with Phyllis Sellick as soloist. Walton let the orchestra play so loudly that even taking into account his choice of title, Miss Sellick was less audible than he could have intended. One hopes that this did not give visiting students any wrong ideas about the hall's acoustics. Arnell conducted with a very purposeful beat his ballet suite 'Punch and the Child', which does not make complete sense in the concert hall unless the scenario is known, but has its attractions.

After the concert the London Philharmonic Orchestra played old-fashioned dance-music in the foyer.

C.P.N.M.

A replay of Alan Bush's Three Concert Studies for piano trio enlivened the studio recital of the Committee for the Promotion of New Music on 7 August. The work is adventurous in a way hardly expected of Bush, for the very form is unusual for chamber music, and each study shows an original way of writing for the medium. The three together make an admirable work, and in spite of the titles (Moto perpetuo, Nocturne, Alla Bulgara) they are pure chamber music of high imaginative quality. Piano trios, unlike string quartets and sonata duos, are not well served with exciting new music, and Bush has provided something that should be very acceptable.

The Other Side

A 'serious' jazz concert arranged by the National Federation of Jazz Organizations at the Festival Hall on 14 July exploded much of the pretentious nonsense that is talked about 'highbrow jazz', with an evening of stereotyped, unimprovisatory, and dismally unrhythmic time-beating by top bands. A more entertaining evening was offered at St. Pancras Town Hall on 2 August by a group of eleven West Indian musicians calling themselves the Trinidad All-Steel Percussion Orchestra. They play on sections of oil d.ums of varying depths, with a concave base marked in sections, each of which gives a different note. They are struck with rubber-headed sticks and give a sound that resembles that of string instruments played with a plectrum. It is not pretended that a symphony would sound well on them, but Toselli's Serenade was effective, and the popular West Indian and South American dances, interspersed with virtuoso solo passages from different players in turn, were still more so.

C. M.

Cheltenham Festival

The 1951 Cheltenham Festival, held from 2 to 14 July, may be the last. Sir John Barbirolli announced this when he addressed the audience in the Town Hall after conducting the last of the Hallé Orchestra's four concerts. He deplored the prospect, and said that those entrusted with public money for musical purposes—a reference, presumably, to the Arts Council—should realize that nowhere were those purposes more eloquently furthered than at Cheltenham. In fact, however, it appears likely that the Arts Council will not in future offer a grant so generous as was provided in this 1951 festival year; and it further appears that the financial loss incurred on the festival by Cheltenham Corporation (expected to be well over £3,000 this year) has raised considerable opposition among ratepayers to the present festival scheme.

The visitor may indeed have been dismayed by the number of empty seats at the performances and by the apathy towards the festival discovered in conversation with the townsfolk. The festival is itself partly to blame. It has made the programmes merely a matter of importing performers, without apparent reference to local resources or (apart from an obeisance to Holst, born in Cheltenham) to local traditions and preference. Advertisements proclaimed that three local choirs were to combine, shortly after the festival, in 'The Dream of Gerontius': why were they not persuaded to take part in the festival performances themselves? There is in Cheltenham the famous Ladies' College, as well as other important schools: had these no contribution to make to the festival? If the Cheltenham Festival took a lesson from Aldeburgh, where local resources are so happily used, it might not be faced with the apathy which now threatens to be its death-blow.

It is to be hoped, however, that such a blow may be staved off; for this seventh annual festival continued the valuable tradition of introducing several new compositions. (If only these 'first performances' could be followed more quickly by second, third, and fourth performances! Fricker's first symphony, heard at Cheltenham last year, is only this month receiving its first London performance.) The English Opera Group departed from its custom and, for the first time, presented a new opera by a living composer other than Benjamin Britten, its director-in-chief. This was 'The Sleeping Children' by Brian Easdale (best known hitherto as the composer of the music for the ballet film, 'The Red Shoes'). It formed a double bill with Holst's 'The Wandering Scholar', which Britten has revised and re-orchestrated, and is described in the next column.

This first performance clashed, through what can be regarded only as bad planning, with the first performance of Franz Reizenstein's Serenade for Wind, given by Harry Blech's London Wind Players. The English Opera Group later played their other double bill, 'Dido and Aeneas' and 'Il Combattimento di Tancredi e Clorinda'.

The Hallé Orchestra gave first performances of two first symphonies by young composers. John Gardner's is in old-fashioned, rhetorical, romantic vein (complete with motto-theme); its themes tend to be dull in themselves and insufficiently contrasted. Malcolm Arnold's symphony is in a strange, almost disintegrated style, and was conducted by the composer with a wild overexuberance of gesture; but it is original, buoyant, and full of that ingenuity of instrumental effect which has characterized Arnold's work to date. The orchestra also introduced Maurice Jacobson's Symphonic Suite, for strings, and gave the first concert performance of Arnold van Wyk's first symphony (broadcast some years ago by Sir Henry Wood). The Boyd Neel Orchestra, on 8 July, presented the first performance outside Germany of Humphrey Searle's 'Poem for Twenty-two Solo Strings'; twelve of these are violins, who begin by playing a chord consisting of all notes of the chromatic scale, which is later 'turned on its side' to give the basic tone-row of this interesting, shapely piece. Philip Sainton's pleasant 'Sérénade Fantastique', with Leon Goossens as oboe soloist, was also in the programme.

Other performers in the festival were Clifford Curzon and the London Symphony Orchestra under Sir Malcolm Sargent, in Rawsthorne's recent second piano concerto (reviewed here last month); the Robert Masters Piano Quartet, whose programme included Benjamin Frankel's masterly string trio; and the Griller Quartet.

'The Sleeping Children'

Easdale's opera has a libretto by Tyrone Guthrie which is set in a school. The headmaster returns from war service to find that his wife and an assistant master are lovers. The sleeping school children, heaped up at the back of the stage, sing a commentary as though in a dream. The school matron and janitor are the only other characters. The action is partly naturalistic, partly symbolistic; in one scene, the headmaster tortures the assistant with an object which is apparently both a school pen and a dagger. This libretto will not take a back seat. Those who were puzzled or repelled by it (and they were many, among both critics and laymen)

seem to have found the music also distasteful. But once accept Guthrie's original, forceful, moving, and splendidly theatrical text—then the magnitude of the composer's achievement becomes apparent. He has not only shown a mastery of large forms, such as enables him to regulate with skill the climaxes of this three-act piece: he has also set individual words and phrases with an affecting poignancy. Not all the words, however, came over at the first performance (9 July). Norman Del Mar, though conducting ably, might have imposed more restraint on the orchestra. Jennifer Vyvyan, as the Matron, sang too softly, though well. Raymond Nilsson as the headmaster, Marjorie Thomas and Roderick Jones as the lovers, and Frederick Westcott as the janitor, were admirable. The producer, not mentioned on the programme, was Basil Coleman. One doubt only: there were moments (as when the headmaster, in his frenzy, begins to conjugate, school-fashion, the verb 'to love') when we in the audience broke into uneasy laughter. This will not do: we must either laugh because we are meant to, or not at all.

A. J.

The Fourteenth Hovingham Festival

The Hovingham Festival, founded in 1887, has been revived after forty-five years with Sir William and Lady Worsley of Hovingham Hall as hosts and patrons.* Concerts were held in the Riding School, a lofty building temporarily furnished to accommodate a chorus, orchestra and an audience of about five hundred, and in the Tapestry Hall; and the Gardens were open to festival visitors. Hovingham, a secluded village of grey limestone, once known as a Spa and market-town

'. . . where one can lounge in't market place
And watch the meadows mown',

lies at the foot of the Howardian Hills, surrounded by enchanting country quickened with good Yorkshire air.

On the initiative of Mr. Bishop and his colleagues, travellers arriving for this Arcadian Festival were greeted with a Quarter Peal of Grandsire Doubles—the first change to be rung on the church bells since they were hung in 1878. Six programmes from Friday evening (27 July) to Sunday afternoon renewed the enterprise of former years and embraced chamber music by the Griller Quartet and Georgina Dobrée, an accomplished young clarinet player producing remarkably lovely tone in her impeccable *legato*; Vecchi's 'L'Amfiparnaso' with madrigals and marionettes by the New English and Lanchester teams; and organ pieces and songs by pre-Bach composers contributed by Susi Jeans and Mary Collier, a Yorkshire soprano with a pure, sweet voice and a charmingly unaffected manner.

During Saturday's concert with the Lemare Orchestra Peter Racine Fricker conducted his commissioned Concertante for three pianos, strings and timpani, op. 15, with Edward Allam, Horace Perry and Gerald S. Dowling as pianists. This first, rather nervous, performance showed an ingenious work, not too severe, moving surely through four linked movements, one for piano and drums alone, to a strong and satisfying climax. Under Iris Lemare Vaughan Williams's 'Folk Songs of Four Seasons' was sung by massed choirs from eight local Women's Institutes with spirited and infectious enjoyment.

Too long a programme on Sunday afternoon brought delightful performances by Elsie Suddaby and Susi Jeans of Purcell and Tudor songs and the collection of harpsichord pieces published as 'The Lady's Banquet'. (Lady Jeans, eager, as always, to share her pleasure in old music, later gave a short, impromptu clavichord recital.) Contemporary Yorkshire chamber works by Dr. Allam, Francis Jackson and James Brown displayed widely differing characters, but lacked the practised hand of Arnold Cooke's short 'Alla Marcia'.

Earlier on Sunday we heard the 'Balanced Flat Temperament', 'Extended Mean-tone' organ designed by the late Dr. McClure,* which restores unfamiliar beauties to sixteenth- and seventeenth-century music.

The tonal principles were lucidly explained and demonstrated by Dom Laurence Bévenot whose engaging personality was equally manifest when discussing Dr. McClure's nineteen-note scale, playing the timpani, tuning the refractory harpsichord and in his *Invocacio ad mariam* for soprano, harpsichord and clarinet, dedicated to Our Lady of Rievaulx and Byland, which came as a benediction to end the festival.

Thanks are due to our hosts and to many others for this friendly and informal occasion. Organized by voluntary effort, happily combining national and local, professional and amateur music making, the festival touched many springs of traditional English life. Pray to the Lady of Rievaulx and Byland it does not become exclusive, clique-ish or sophisticated! Generously assisted by the Arts Council, Hovingham is one of its most worth-while investments.

JOHN RAVELL.

* For a short account of previous festivals see *The Mirror of Music*, I. 170. A more detailed account will be found in the Ampleforth Journals for September 1944 and January 1945.
Some description of Hovingham Hall is given in the *Yorkshire Illustrated* for November 1950.

* See 'An Extended Mean-tone Organ' in *The Organ* no. 119, January 1951.

Llangollen International Eisteddfod

3—8 July

For five years Llangollen has been summoning choirs and teams from all over Europe and beyond. They have come in increasing numbers; and increasing numbers of people have come to hear and see them. The assembly is large, important, and more international than Wimbledon itself; and such a prodigy should by now be as reputed in this country as it is abroad. But you can meet people, well informed in musical and like activities, who have no notion that year by year bands of people from a score of countries come to mix and compete with each other in a Welsh village. Year by year we have wanted to treat the affair on a fitting scale in these columns; but always something has stood in the way—this time it was the Festival of Britain. For the present we do what we can by summarizing the chief facts of the festival; and as to the character and spirit of the meeting, perhaps our picture will serve better than words. It will be seen that, provided the elements conspire, the festival hall at Llangollen possesses a promenading ground more nobly spacious than even that of the South Bank. The hall itself was a marquee made to hold eight thousand people. It was

[*By courtesy of the 'Wrexham Leader'*

not too large, for on two occasions it was nearly filled; one afternoon there were reckoned to be twenty-five thousand people in the grounds. The normal population of Llangollen, according to the A.A. book, is 2,997; however, the village is accustomed to crowds—in moderation—for it lies in the valley of the Dee, which for two miles down stream and six miles up stream is one of the beauty-spots of this island.

In the following summary of the chief events a number of the entrants are specified only by the place they come from, which is more significant than their local title. The particulars are taken from an excellent full report in the *Wrexham Leader*. We thank the proprietors of that paper for permission to reproduce their picture.

Folk-Song Parties

(Twenty-one entries from fifteen countries, judged by Dr. Sandor Veress of Hungary.)

(1) St. Joseph's University Choir, New Brunswick, Canada; (2) (tied) Le Vieux-Pays, St. Maurice, Switzerland, and Hormin Male Choir, Ukraine; (3) Helsinki 1st choir; (4) Bielefeld Youth, Germany; (5) O.O. Sing Party, Linz. Other entries: Helsinki 2nd choir, Wilmslow, Grenoble, Tromso, Blaenau Festiniog, Santiago (Chili), Schleswig-Holstein, Trento, Amsterdam, Lübeck, Ludlow, Zottegem (Belgium), Thun, Bridgend (South Wales), Bergen.

Folk-Dance Teams

(1) Yugo Slavia; (2) Rodez (France); (3) and (4) Indonesia. Other entries: St. Maurice, Linz, Manchester (the Holy Name Senior Scouts), Ukraine, Liverpool, Lübeck. The Indonesians were university students from Holland; they were accompanied by Dutch musicians. There should have been a party from Barcelona; but they had been delayed at Dover by the refusal of the customs to admit their bus without a deposit of £6,000. By the time this had been arranged it was too late for them to arrive for the competition. They gave their display at two of the later evening concerts.

Mixed-Voice Choirs

(The prescribed tests were an Amen by Handel and 'Crux Fidelis' by Solon Michaelis. Each choir added a piece of its own choice. Fourteen choirs entered. The adjudicator was Dr. Sydney Northcote.)

(1) Sale and District Musical Society (Mr. Alfred Higson), winners for the third time; (2) Oporto Music Conservatory; (3) Helsinki University; (4) Elizondo (Spain).

Male-Voice Choirs
(Eleven entries.)
(1) Birkenhead; (2) St. Joseph's, New Brunswick; (3) Bergen; (4) C.W.S., Manchester; (5) Asturias.

Female-Voice Choirs
(1) Fylde, Blackpool; (2) Amsterdam; (3) Grenoble.

There were also contests for Youth Choirs (won by Bielefeld, Germany), Children's Choirs, Children's Folk Dancing, and solo singing and playing.

At the evening concerts many of the visiting parties took part; international celebrities were Ram Gopal the Indian dancer, Paulo Silveri, Gioconda De Vito and Suzanne Danco. A massed choir of six hundred voices from nine nations sang under the musical director of the festival, W. S. Gwynn Williams. At the final concert on Sunday evening Jean Martinon conducted a concert by the London Philharmonic Orchestra.

King's Lynn Festival, 21—28 July

This was perhaps the best-planned festival of the year, for it made good use of a pleasant setting, and built its attractions around the historical associations of the town. A fair recalled that roundabouts were first made at King's Lynn; a naval exhibition and a ship in port open to the public marked links with Nelson and other Norfolk admirals. Dr. Burney was for nine years parish organist at St. Margaret's; so music written by Dr. Burney's friends could be the basis of the musical programmes. Associations came together in a performance of Haydn's Nelson Mass, in which the Boyd Neel String Orchestra and the B.B.C. Midland Chorus were conducted by Josef Krips. Originally entitled *Missa in Angustiis*, this Mass was in course of creation at a time when Europe was shadowed by Napoleon; but then Haydn had news of Nelson's victory at Aboukir Bay, and he scored the trumpets and drums of triumph into the Benedictus. While hardly a liturgical work, it is very beautiful, and often more solemn than the Theresienmesse (the only other Haydn mass which seems to be performed in this country). Margaret Ritchie was quite exquisite as the soprano soloist. The original purpose of the King's Lynn festival was to celebrate the opening by the Queen of the medieval Guildhall of St. George. Since 1442 this hall (where Shakespeare traditionally played) has been used for theatrical performances; and the festival saw the Marlowe Society come over from Cambridge with lively productions of 'Dr. Faustus' and 'The Two Gentlemen of Verona'. Kathleen Ferrier also sang there, in a recital marked by the beauty of her English folk-songs. King's Lynn can boast two fine fifteenth-century churches. The Nelson Mass was sung in the Chapel of St. Nicholas; the other church, St. Margaret's, houses a fine Snetzler organ which Dr. Burney caused to be built, and which was displayed by Arnold Richardson. Other concerts were held in the Corn Exchange, a glass-roofed nineteenth-century hall where George Enesco conducted the Boyd Neel Orchestra in lovely performances of Bach's Suite no. 3 and Schubert's fifth symphony. King's Lynn is a beautiful little town. And if there is another festival there next year, I shall hasten to go to it.

A. P.

Liverpool Festival

A generous and discerning recognition of British music distinguished the Liverpool Festival, which took place from 22 July to 12 August. Six operas, five ballets, and more than thirty concert-pieces, all by British composers—this could scarcely be paralleled elsewhere, even in Festival year. Of the twelve symphony concerts in the Philharmonic Hall, five were appropriately given by the Liverpool Philharmonic Orchestra. Sir Malcolm Sargent, as the orchestra's guest conductor for the opening concert, began with Holst's 'The Planets' and then introduced to the city Benjamin Britten's 'Spring Symphony'. Joan Cross, Anne Wood, Peter Pears, the Liverpool Philharmonic Choir, and boys from the Liverpool Institute High School took part in a careful and enjoyable performance of Britten's wonderfully inventive work; one missed, however, the sheer exuberance revealed when Britten himself conducted the work recently in London. The women's choir in Holst's 'Neptune' was not entirely accurate, but the final vanishing-away of sound was beautifully done.

Of the half-dozen new works presented in the festival, particular expectation attached to Peter Racine Fricker's second symphony. It was given by Hugo Rignold and the Liverpool Philharmonic—after a sloppy and unglamorous performance of Wolf-Ferrari's overture, 'The Secret of Susanna'—on 26 July. Fricker's earlier symphony had four movements. This new one has three: the first and last in rondo form, the second in a sonata form which (as a programme-note by the composer pointed out) is here not far off the form of a rondo. Of the intellectual cogency of the structure there is no doubt; the listener is never kept aimlessly waiting, or thrown off the scent by false climaxes. The first movement is terse, shapely, and convincing. But the next movement—though it is marked Lento, and the first Allegro moderato—does not come in sufficient contrast either of pace or of mood; and the finale, though its pace is livelier, also brings little relief from that unsmiling grimness which is expressed both in Fricker's harsh, close-knit counterpoint and in his heavy, much-doubled orchestration. There are certain relaxations from this heaviness, for instance in the Bartók-like twittering of the strings which ends the middle movement. But Fricker seems in danger of establishing himself as a composer whose music one admires doggedly, out of a sense of duty and of intellectual perception, rather than out of exhilaration or affection. This would be a pity, because his technical procedures stamp him as one of the most interesting and resourceful of young composers. The new symphony is not as satisfying as the first, and barely exploits that more gracious and gentle vein which Fricker seemed to reveal in his prize-winning violin concerto.

Other novelties scheduled in the programmes included Maurice Johnstone's overture 'Banners' (Hallé, Johnstone); Thomas Pitfield's Fantasia for violin and orchestra (Laurance Turner, Hallé, Barbirolli); Benjamin Frankel's violin concerto (Rostal, Liverpool Philhar- Concertino with the Boyd Neel Orchestra; and 'Primavera Romana' by Kenneth Leighton, who won the Mendelssohn Scholarship last year while studying at Oxford. His piece is brief, brightly-coloured, and breezy, but pours out its themes in such profuse succession as to give the listener little to cling on to. It was played on 4 August by the Royal Philharmonic Orchestra under Leopold Stokowski, who without explanation substituted two of his own Bach transcriptions for the advertised performance of Schoenberg's Second Chamber Symphony. The Sadler's Wells Ballet and the Griller Quartet were among the other musical participants in the festival, which also included a visit by the Old Vic company and firework displays on the River Mersey.

'The Bohemian Girl'

Opera at the Liverpool Festival began with a week of Covent Garden's traditional repertory, including two farewell performances by Kirsten Flagstad in 'Tristan und Isolde'. Then followed a week of performances by the English Opera Group; and on 6 August, at the Royal Court Theatre, Sir Thomas Beecham conducted the Covent Garden company in the first performance of his new version of Balfe's 'The Bohemian Girl'. (Its presentation at Covent Garden on 15 August was too late for notice in the present issue.) The Overture was not the familiar one, but a longer one (beginning on unaccompanied cellos, and with the gypsies' chorus in G, not A) to be found in the German-language edition of the opera printed at Vienna and also in the composer's manuscript at the British Museum. There were further surprises when the curtain rose. Sir Thomas has replaced the spoken dialogue by recitative, and Dennis Arundell's revision of the text has left very little that 'the poet Bunn' would recognize as his own. These drastic changes were justified in a programme-note by a reference to some manuscripts left by Balfe; to Balfe's own Italian version, presumably containing recitative, performed at Her Majesty's Theatre in 1857; and to the fact that Balfe's music appears to fit Bunn's words less well than it fits a (still existent) French text, to which Mr. Arundell has had recourse.

Interesting as this is—and surely Mr. Arundell should be asked to document his methods publicly—it scarcely justifies some of the changes from the traditional English version. The foppish Florestein has become a cipher, and the opera's main comic interest is thereby removed. In the last act the uncovering of Thaddeus's true identity takes place in the presence only of Arline and her father, instead of in public assembly; and, most surprising of all, the music of the final aria is given (in slow tempo) not to Arline but to the dying gypsy queen. After this the production follows the original libretto in letting the gypsy chorus, sung offstage, end the opera.

Sit Thomas has rearranged, reorchestrated, and occasionally reharmonized the music—effectively enough, from a technical standpoint. Roberta Peters, a charming young American soprano, was a good Arline; Howell Glynne (Devilshoof) and Murray Dickie (Florestein) were admirable as usual. Anthony Marlowe, whose voice was rough, made Thaddeus the weak link among the principals. Hardly any of the words of the chorus could be distinguished, and the orchestral playing was not of Beecham calibre. Mr. Arundell's production, though marred by such first-night mishaps as a flag that refused to be hoisted, was consistent and well thought out. The whole revival is a gallant, bold, and welcome gesture; though whether the sheer musical strength of this hundred-year-old opera is sufficient to restore its popularity, even in its new party dress, may well be doubted.

A. J.

Graz Festival

This year the Graz Festival took place from 27 June to 11 July and was well attended, though the audiences appeared to be drawn almost entirely from Graz itself. This being so one can hardly complain if the programmes were seldom suited to foreign taste and revealed instead how wide is the gulf between what (some) Austrians like and what is generally appreciated over here. Joining the festival after its first week I was unable to attend the three chamber concerts (one of which consisted of works by Waldemar Bloch, Albert Nagele, Joseph Roeger and Egon Kornauth) and the performance, with the Vienna Philharmonic Orchestra, of Franz Schmidt's oratorio 'The Book with Seven Seals'. This, however, had been performed last year at Salzburg, when I found it difficult to account for its great local popularity owing to its apparent lack of originality and depth. On the other hand, I did manage to attend the two orchestral concerts given by the Munich Philharmonic Orchestra under their conductor, Fritz Rieger, and the two operas of the festival: one entitled 'Stella', by the local composer Waldemar Bloch; the other, 'Fidelio', in a memorable production.

The two orchestral concerts, it must be admitted, were rather disappointing, partly, no doubt, because the Stephaniensaal imposed upon its audience conditions of almost tropical heat. In these circumstances, after a delightful performance of Schubert's sixth symphony, Bruckner's sixth seemed at times more than ever tedious, so deficient is it in concentration and organic form. Though there are moments of rhythmic vitality and real imaginative power, though in the slow movement there is much grandeur and richness of feeling, and throughout, huge climaxes for the brass, these and other parts seldom appear inevitable or quite individual or fused into any shape as a whole. (Had the work been an example of extemporisation there would, of course, have been much indeed to acclaim, not least the extreme fervour and spontaneity with which each idea is expressed.) The second concert opened with the first performance of a Sinfonietta by Max Kojetinsky, the first two movements of which were most enjoyable and impressive, though not by any means profound. Following this came a piano concerto by Hans Pfitzner, whose interminable succession of romantic clichés, strung together without continuity, conviction or style proved almost insufferable to one listener at least and caused him to wonder whether such music-making can really be in demand in Austria today. Nor was a performance of Beethoven's fifth symphony quite sufficient to counteract this, its interpretation being too flamboyant and loose.

Waldemar Bloch's opera, 'Stella', was planned to be given in the courtyard of the historic Landhaushof, where its production might have been impressive; but rain necessitated its transference to the opera house for its première and its remaining performance. Adapted from a story by Goethe, it breathes an atmosphere, like that of several contemporary operas, that is somewhat drab and sordid throughout, and musically it never seemed to gain a sense of momentum. The composer, however, is by no means lacking in emotional power or in the capacity to produce melodramatic effects; but is not such writing in bits and pieces more in place when providing, for instance, interjections for films?

Fortunately one can write about Graz's 'Fidelio' with real enthusiasm, owing to a production in many ways unique. Taking place on the Schlossberg far above the city in the open-air theatre adjoining the fortress, an extraordinary effect of realism and pageantry was achieved. In such a setting one did not too greatly care if the acoustics were hardly adequate and if the singing was not of the best (though Gertrud Grob-Prandl in the title-rôle sang extremely well), for the opera as a whole left an impression one is not likely to forget. Sometimes the producer (Victor Pruscha) introduced effects that were exciting, though obvious—as when the arrival of the Governor (following upon the trumpet call sounded from the heights of a tower) was marked by a carriage drawn by a team of horses, and accompanied by a mounted escort, sweeping over the bulwarks above the stage; or as when the last scene was watched over by mounted soldiers (again on the ramparts) who kept their steeds magnificently still. The dungeon scene was also impressive, being illuminated at first solely by

a dark-green spot-light and enhanced by the fact that the audience were also in complete darkness—and sitting in the cold! And somehow, under the circumstances, these innovations did not seem exaggerated. Indeed, on account of this production especially, the Graz Festival was to me, at any rate, exceedingly worthwhile.

DAVID CHERNIAVSKY.

MISCELLANEOUS

'The Mayor of Casterbridge'

The Cambridge Festival (28 July to 18 August) presented on 30 July at the Arts Theatre the first performance of Peter Tranchell's opera, 'The Mayor of Casterbridge'. The composer, who is twenty-nine, is an assistant lecturer in music at Cambridge University. Peter Bentley, also of the University, was the producer. The two men collaborated on the libretto, which is a compressed and crude version of Thomas Hardy's novel. Compressed, no doubt, it had to be. But the total omission of Lucetta made the romance of Farfrae and Elizabeth-Jane flat and conventional. Their first encounter, turning into a flirtation, was ludicrous and indeed embarrassing; though a more experienced producer would have made it less so. Such a producer would, indeed, have smoothed out several other awkward moments, and would have avoided the overcrowding of the stage during the opening scene when Henchard gets drunk and sells his wife. The musical texture of Tranchell's score is thick; its basic idea often seems to be the addition of one or two 'wrong' notes to the 'right' chord. But it is skilfully orchestrated, and sounds both less jagged and less monotonous harmonically than it looks in vocal score. The music cannot however be said to do more than keep the listener mildly interested while he waits in vain for a moment of compulsion or illumination. Yet in his forceful setting of words, and in his appreciation of the need for a well-balanced layout of solos, ensembles, and choruses, Tranchell reveals a certain sense of theatre which may bear fruit in future. Robert Rowell, one of the few professionals in the cast, sang creditably as Henchard; so did José Stubbings, as his wife. Farfrae (Antony Vercoe) was likeable, but, without a Scots accent, unbelievable. The orchestra, which included piano and electric organ, was mainly composed of students from the Royal College of Music and was conducted by the composer.

A. J.

Masque and Jig at Hampton Court

First, we must welcome most gladly a real improvement in the performance standards of the London Opera Club. Grateful though we have been before to hear rare works, we have often wanted to hear them better done. But in Hampton Court, on 23 July, the orchestral playing (under Anthony Bernard) was accomplished, and much of the singing admirable. A double-bill revivified two pages of English musical history. In a recent book optimistically called 'The Rise of English Opera', Eric Walter White recommended, among operas for revival, that 'stage editions should be prepared of some of the early jigs'—those curious extended ballads which in Elizabethan times provided a kind of folk-opera. Elizabeth Poston has done this with the only jig to survive entirely, a scurrilous little scandal entitled 'Michael and Frances'. Its history is interesting: the original Michael, a Yorkshire merchant, brought an action for libel against a neighbour; a transcript of the jig (in which a servant of Michael retailed his master's domestic life) was made; and not long ago this was found in the Public Record Office, with indications of the tunes to be used. Miss Poston has provided an astringent score to the tunes, rather than prettied them. The jig was a curtain-raiser to a masque by Congreve, 'The Judgment of Paris', which was made the subject for a music competition. John Eccles's setting, which the Club performed, won second prize. It was interesting, rather than particularly striking music, and the spectacle in the Great Hall, though without the cloudy descent which the text requires, was quite pleasantly managed. Like Paris, I could not decide at first which of the three ladies deserved an apple; and I shall not deliver judgment now.

A. P.

Harrogate, 9-14 July

Here is no Cotswold Contemporaneity, no Dolmetscherie, no seaside Oberammergau, but a Festival for the Ordinary Listener. As before, the Hallé Orchestra with Sir John Barbirolli gave six well-prepared programmes drawn from the previous season's repertoire and planned to avoid seriously offending the least adventurous. Even the man who sat with hands over ears through Vaughan Williams's fourth symphony was later mollified when Valda Aveling collaborated in a Rachmaninov concerto.

In a Ballet Programme the 'Firebird' and Roussel's second 'Bacchus and Ariadne' Suite (cut from 4 bars before 118 to 4 before 129) were offset by Rossini, German, Turina and Toye's 'Haunted Ballroom' Waltz—which might have been written expressly for Sir John. During Friday's 'Carnival of Animals' Barbirolli lay down his baton to demonstrate his cellistic prowess in 'The Swan', and on Saturday there was a Viennese Programme. Preparations are already in hand for the Festival commencing 7 July 1952, which is attracting a large party of American visitors.

J. R.

Canterbury Festival

'The Man from Tuscany', by Antony Hopkins, an opera for the choristers of Canterbury Cathedral, is an agreeable school entertainment. One's only complaint is that it could easily have been more. As is often so, the libretto (by Christopher Hassall) is the source of most of the weak moments. There is no worse subject for an opera than music ('The Mastersingers' is a happy exception), and there is no doubt that Antony Hopkins would have been more at ease setting to music a plot about Nelson or Robin Hood than this fictitious incident in the life of Bach. The unacceptable having once been accepted, he provides apt and skilful music for a choir of boys, with two adults (another aesthetic disfigurement) and piano duet (played by the composer and Ruth Stanfield). The production, decor and costumes, as well as the acting of the boys, were equal to, and deserved, a more worldly opera.

C. M.

Haslemere Festival

Under the auspices of the Dolmetsch Foundation and the Arts Council the Festival was held during the week 14-21 July and proved exceptionally successful. Headed by Carl Dolmetsch and other members of the Dolmetsch family the group of musicians included Joseph Saxby, Pougnet, and Dorothy Swainson. Walter Gerwig, the famous lutenist, was also among the players, making his first appearance in this country. In the concert of English and Continental music on 20 July he joined with Diana Poulton in music for two flutes from Jane Pickering's Lute Book. On 17 July the Festival of Britain was celebrated by a reception and a concert of English, French and German music.

'The Fairy Queen' at Covent Garden

Our present national opera company made its first appearance, late in 1946, with a production of Purcell's 'Fairy Queen' in an adaptation by Constant Lambert. Professor Dent, archpriest of English opera, wrote: 'the performance of a national classic was indeed the appropriate symbol of the new enterprise, a proclamation of our faith in the greatest of English musicians?' Appropriately too, 'The Fairy Queen' has been revived in Festival Year, in a lavish and graceful production by Christopher West which opened on 31 July. A friend of mine, a music critic, complained that it was nothing but 'A Midsummer Night's Dream' spoilt by the interpolation of three concerts. But then some people have never taken to the Masque, that entertainment which held the stage in England until it was succeeded in the eighteenth century by the Italian Opera. At Covent Garden the words are Shakespeare's, the music is Purcell's, and all manner of delightful devices conspire for our delight—cloudy couches that swing in air, and fairy transformations devised by Michael Ayrton, charming dances invented by John Cranko. The singers were led by Margaret Ritchie and Richard Lewis, with a rising young tenor, William MacAlpine, showing up well. The actors were led royally by Sheila Burrell and David King-Wood, and comically by Baliol Holloway and Miles Malleson. The dancers were led by Sally Gilmour and Donald Britton; and Constant Lambert presided over this distinguished assembly. 'The Fairy Queen' is obviously not a work for regular repertory performance; but it would be a pity if its elaborateness, its need of a triple cast of singers, actors and dancers, should keep us from hearing it at any rate two or three times a season. For it is one of the foundations of English opera, and contains much fine music. Besides, it was very enjoyable.

A. P.

Promenade Concerts—First Two Weeks

First, a word of gratitude to the planners of this year's programmes for the most stimulating fare provided, and a word of censure to the great British public for showing little appetite for anything but the most hard-worn masterpieces.

Of the works new to London introduced during the first fortnight, three British ones were forced down ungrateful throats, as it were, by coming in the second half of Beethoven and Tchaikovsky programmes. Maurice Jacobson's Symphonic Suite for strings (3 August) by no means received the finished and enthusiastic performance from Cameron and the L.P.O. that it had enjoyed from Barbirolli and the Hallé at Cheltenham a few weeks before, which was a pity, since only a first-class performance can redeem its competently-spun counterpoint from the charge of characterlessness. Maurice Johnstone's Cumbrian Rhapsody 'Tarn Hows' (6 August) proved an unsophisticated but delicately wrought impression of a favourite Lake District haunt at early morning, high noon and evening, marred by just one blatant and totally unnecessary interlude getting on towards late afternoon. Herbert Murrill's cello concerto in one movement (El Cant dels Ocells) on 10 August, a recent commission from the Henry Wood Concert Society, was poetic music of real sensitivity and distinction, though the composer was ill-advised to term such a ruminative, rhapsodic work 'concerto'.

The orgy of piano concertos has included Bax's for one hand, Bliss's and Ireland's for two hands, and Walton's Sinfonia Concertante, all excellently performed by Harriet Cohen, Mewton-Wood, Kendall Taylor and Phyllis Sellick respectively, as well as familiar romantic war-horses. Amongst the symphonies, it was good to hear Sibelius's seventh again, done with real sympathy and stylistic understanding by Basil Cameron on 9 August, and it was still better to have the chance of hearing Delius's neglected 'Idyll' for soprano, baritone and orchestra on 1 August. Though a late work, adapted from an earlier opera and written down for the blind and paralysed composer by Eric Fenby, it is so poignantly beautiful in sound that familiar echoes of Delius's own voice in its prime can be forgiven. Sir Malcolm Sargent, with Elsie Morrison, Redvers Llewellyn and the B.B.C. orchestra, shaped it most eloquently. Since Sir Malcolm's regretted illness, John Hollingsworth and Trevor Harvey have most capably filled the breach—with the assistance of visiting composers to conduct works of their own.

J. O. C.

Tough Pianos

The hazards to which a piano is exposed in forces' canteens have led to a new design of specially resistant character. Instruments for Naafi canteens designed by Mr. Robert Clarke, of Naafi, are now being made by Alfred Knight at Edmonton and Major A. Whaley, of Lambert's, Regent's Park Road, London. Among the innovations are the following. The lid has a double slope like a house-top, so that no drinks can be stood upon it. For a similar reason the lid of the keyboard has no level part. The woodwork above the pedals is reinforced with brass plates to receive kicks. The wood itself is solid oak, with rounded corners for the mutual protection of heads, shins, and the piano frame. Keyboard ends are made of copper to counteract smouldering butts. The ivory surfaces are bevelled so that they cannot be picked off. The front panels let down on hinges so that the works can be inspected while the instrument is being played. So much for ill-usage indoors. The instruments are also made to withstand tropical weather and damage in transit. Mr. Knight's version of the piano has made its bow in the Korean war.

The Musicians' Diary 1952 is now available and in a more attractive form. It gives useful musical information, birth and death dates and nationality of over three hundred musicians; particulars of many first performances and biographical notes of 'Composers of our Time'. The diary is priced at 7*s.* 9*d.* plus 3*d.* postage, and can be had from the Organizing Secretary, Henry Wood National Memorial Trust, c/o B.B.C., 25 Marylebone Road, N.W.1.

Ernest Read Orchestral Concerts for Children

The opening concert of the season will be given on 20 October when Eileen Joyce will be the soloist in Haydn's Concerto in D for harpsichord and Grieg's piano concerto with the Royal Philharmonic Orchestra. The Christmas Concert on 8 December will be held in the Royal Festival Hall, all others will take place at the Central Hall, Westminster. Particulars may be had from the Secretary, 151 King Henry's Road, N.W.3.

The Westminster Choral Society will present during the season 'The Creation' (20 October), 'The Messiah' (24 November), Carols (22 December), 'Elijah' (16 February), the St. Matthew Passion (22 March). There are vacancies for tenors and a few strong sopranos. Rehearsals are held in the Guildhall School of Music on Wednesdays at 6.15, beginning on 12 September. Particulars of membership may be had from the Hon. Secretary, H. H. Thames, 27 Sidney Road, Twickenham.

University of Durham

During the past academic year performances by the Durham Colleges Choral Society and Orchestra have included the St. Matthew Passion, Bizet's Symphony no. 1, Beethoven's no. 1 piano concerto and Mozart's piano concerto in F, K.459. The Student Societies have presented two Bach cantatas, Schutz's 'The Christmas Story' and his St. Matthew Passion, and Monteverdi's 'Il combattimento di Tancredi e Clorinda'. Concerts of Elizabethan, baroque and French music have also been given.

Dr. W. Arundel Orchard

In our issue for June 1928 we described the career and work of Mr. W. Arundel Orchard. Principal from 1923 of the New South Wales State Conservatory of Music at Sydney. A few months later we reported that the University of Durham had made him an honorary Doctor of Music in recognition of his services to the art. How important these services were our article fully set forth. In Orchard's time the musical life of the city was centred in the Conservatory and its orchestra, which maintained itself from the students' orchestra and gave the city its only symphony concerts. Since that time musical affairs in Sydney have expanded. The University now has its Chair of Music. There is an Australian Broadcasting Service with its orchestra under Eugene Goossens, who is in succession to Orchard and Edgar Bainton as Principal of the Conservatory. If music in Sydney has thus advanced to a flourishing state it is on the foundations laid by Orchard.

Dr. Orchard retired in 1934. For four years he was at Hobart, Tasmania, where he founded an orchestra and established a Degree Course in music. Since then he has been largely occupied as an examiner and in the writing of books. 'The Distant View', published in 1943, is a book of personal reminiscences that begin with Orchard's arrival in Australia in 1903 (he was London born) and are largely concerned with his visit to Europe in 1928-1929. For the last five years he has been engaged on 'Music in Australia', a survey of musical development over a hundred and fifty years. It will come under the head of 'An Australiana Society Publication' and its issue by Georgian House Propriety, Melbourne, is expected in the autumn. (The London agent is Phoenix House Ltd., 38 William IV Street, W.C.2.)

We have been glad to renew our acquaintance with Dr. Orchard, who is staying in England until the end of the year.

Sir Hugh Roberton

A Public Subscription Fund has been opened, the proceeds of which will be allocated in Sir Hugh's name to some object or objects designated by him. Arrangements are being made for the holding of a Ceilidh in the Royal Festival Hall on 29 September at which a token presentation will be made. The hon. treasurer of the Fund is Mr. James R. Steele, c/o The Bank of Scotland, 30 Bishopsgate, E.C.2.

The Royal College of Music Patron's Fund

The Queen's Prizes (1951) have been awarded to Kathleen Barton (soprano) and Elisabeth Robinson (contralto).

Hallé Concerts Society: Overture Competition

Seventy-two overtures were submitted none of which reached a standard high enough to justify the allocation of the prize (one hundred guineas) or a public performance. The donor of the prize-money has agreed that it shall be used to make possible the performance of some contemporary work or works requiring special preparation which might otherwise be excluded from the Society programmes. The judges for the competition were Sir John Barbirolli, Sir Malcolm Sargent and Mr. H. Procter-Gregg.

Festival of Britain

A Pageant of English Music is in progress at Leamington Spa. Events that have already taken place are organ recitals (Susi Jeans, Harold Dexter), a recital of English Madrigals by the Leamington Spa Bach Choir (Harold Dexter), a recital of English music and a concert by the Warwickshire Orchestral Society (Harold Dexter).

The Archway Choral Society (Herbert G. Crellin) would like fifty new members. Rehearsals are held on Wednesdays at 8.0 in the Archway Central Hall, beginning on 5 September. Works in preparation are 'Elijah', 'The Golden Legend', Bach's St. John Passion and Gounod's 'Faust'. Those interested should write to the hon. secretary, Mr. W. R. Mackintosh, 'Hilltop', Deansway, East Finchley, N.2.

The awards made in the Royal Philharmonic Society's Open Competition 1951, for students unconnected with the Colleges of Music, are to Adrian Cruft, the first prize of £40 for his Partita (1951), and to Kenneth Leighton the second prize of £20 for his Scherzo Festivo.

The Modern Symphony Orchestra begins its twenty-first season on 12 September at the Northern Polytechnic and is conducted by Mr. Arthur Dennington, its founder. There will be vacancies for new players, especially in the string sections. Membership is open to amateurs and students with reasonable technique and a desire for serious work. Previous orchestral experience is not essential. Particulars may be had from the Secretary, 36 Highbury Place, N.5.

The Anne Macnaghten concerts at the Mercury Theatre are to be devoted to modern English music. Young composers are invited to send chamber music of all kinds to Anne Macnaghten, 7 Gloucester Walk, W.8.

Victoria College, Alexandria

A performance of 'Dido and Aeneas' was given at the annual school concert in May. The choir of seventy boys represented twenty-three nationalities and the Purcell gave them their first experience of singing with an orchestra (partly local amateur, partly schoolboys). Mr. J. P. G. Wise conducted.

Hendon Music Centre

This Centre was opened in September 1949 and appears to be flourishing. Individual tuition is not given but it is hoped to provide classes to cover any branch of music for which there is a demand. The classes are open to all over the age of fifteen and deal with all stages in musical education. Instrumental classes include (besides those for the usual piano and strings) wood-wind, brass, guitar and recorder. There are also ensemble, singing, theory, orchestral and choral classes and a practical and theoretical course in Folk-Song and Dance under the tutorship of P. Shuldham Shaw. A prospectus of the department of adult education may be had from Hendon Technical College, The Burroughs, N.W.4.

Canterbury, New Zealand

Canterbury is celebrating its centenary with a music festival given by various local choirs and the N.Z.B.S. National Orchestra conducted by Michael Bowles. Among the works already performed are 'The Dream of Gerontius' (March 10), Beethoven's Choral Symphony (13 March), The Messiah (17 March), and Thomas Wood's 'Over the hills and far away' (first performance in New Zealand, 7 July). 'Israel in Egypt' is to be sung in October.

The South Manchester Branch of the Hallé Club is organizing an Exhibition, designed to show the influence of music and musicians on the British way of life, to be held in the Exhibition Hall of the Central Library, Manchester, on 24 September to 6 October.

Wimbledon Concert Club prospectus for the season is available. The opening concert on 10 September in Wimbledon Town Hall will be given by Victoria de los Angeles with Gerald Moore. Particulars may be had from the Secretary, 94 Cromwell Road, S.W.19.

Westminster Hospital Music Society

A performance of Handel's 'Semele' was given at Westminster Hospital on 27 July under Michael Swallow. Informal concerts have been given, and recitals in the Hospital Chapel have included a performance of Byrd's Masses for four and five voices and Bach's 'Jesu, Priceless Treasure'.

The Society of Women Musicians announces that the Second Award of the Cobbett Memorial (£20), open only to members of the Society, is offered for a trio—piano, clarinet and cello or piano, violin and viola. Particulars may be had from the Secretary, S.W.M., Messrs. Cramers, 139 New Bond Street, W.1.

A Coleridge-Taylor Exhibition is being held at the house of the composer's daughter and is open on Thursdays and Saturdays between 2.30 and 5.30. Applications to view should be made to the Secretary, 'Redhurst', Sundridge Avenue, Bromley, Kent.

The Nederlands Kamerkoor will sing at Wigmore Hall on 8 September. The programme will include music of the fifteenth and sixteenth centuries and first performances in London of Frank Martin's 'Ariel' and Five Studies by Antony Hopkins.

The season at the R.B.A. Galleries will be opened on 11 September by Nancy Ryder, the first young American pianist to come to England on a U.S. Government Fulbright grant. Her programme will include first performances in England of works by Copland and Mulfinger.

A Festival of Britain concert will be given at Cleveland Lodge, near Boxhill Station—the home of Susi Jeans—on 22 September at 8.0, with Winifred Roberts, Susi Jeans, Paul Steinitz, the choir of the Priory Church of St. Bartholomew the Great and a string and woodwind ensemble. Tickets (6*s*.) may be had from the Secretary, Cleveland Lodge, West Humble, Dorking.

Evelyn Parsons Memorial Scholarship

The closing date for this singing scholarship, which is tenable for three years, is 1 October. It is open to women under the age of twenty-one. Auditions will be held on 12 October in London. Particulars from the Secretary, Musicians' Benevolent Fund, St. Cecilia's House, 7 Carlos Place, W.1.

Counter-Tenoring

Remarks in our July issue on the present vogue of the counter-tenor voice have brought letters evenly divided pro and con. Those in favour should decide whether they approve (1) because counter-tenoring is intrinsically beautiful, or (2) because Mr. Deller sings in exquisite style.

OBITUARY

We regret to record the following deaths:

WILLIAM ERIC GOTOBED, of Lymm, Cheshire, on 28 June, aged forty-four. He had been organist and choirmaster of Grappenhall Parish Church for eighteen years.

At the time of going to press we hear of the deaths of ARTUR SCHNABEL and CONSTANT LAMBERT.

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(*Continued from p. 390*)

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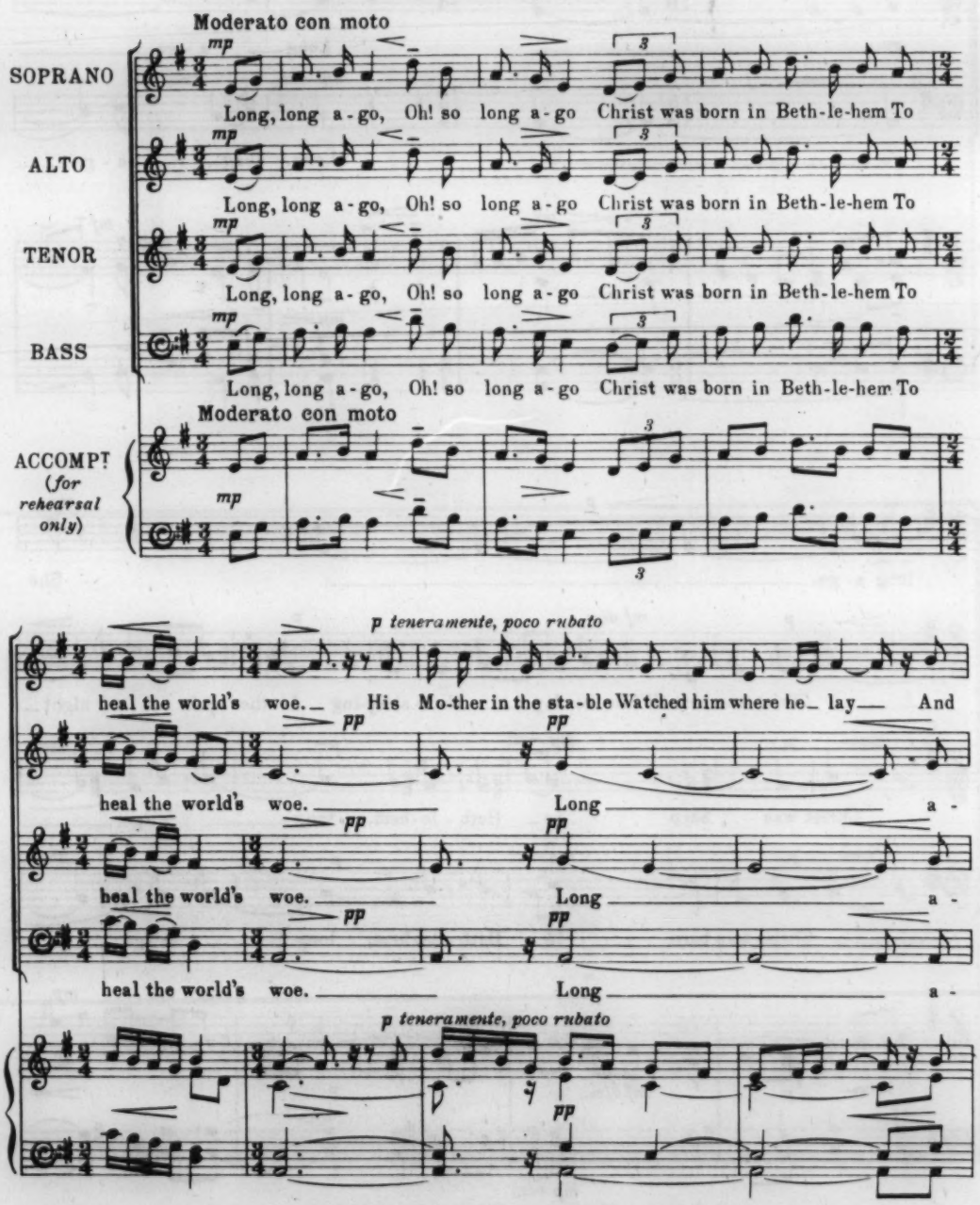
Moderato con moto
SOPRANO
ALTO
TENOR
BASS
ACCOMP.T (for rehearsal only)
Long, long a-go, Oh! so long a-go Christ was born in Beth-le-hem To
heal the world's woe. His Mo-ther in the sta-ble Watched him where he lay And
heal the world's woe. Long a-
p teneramente, poco rubato

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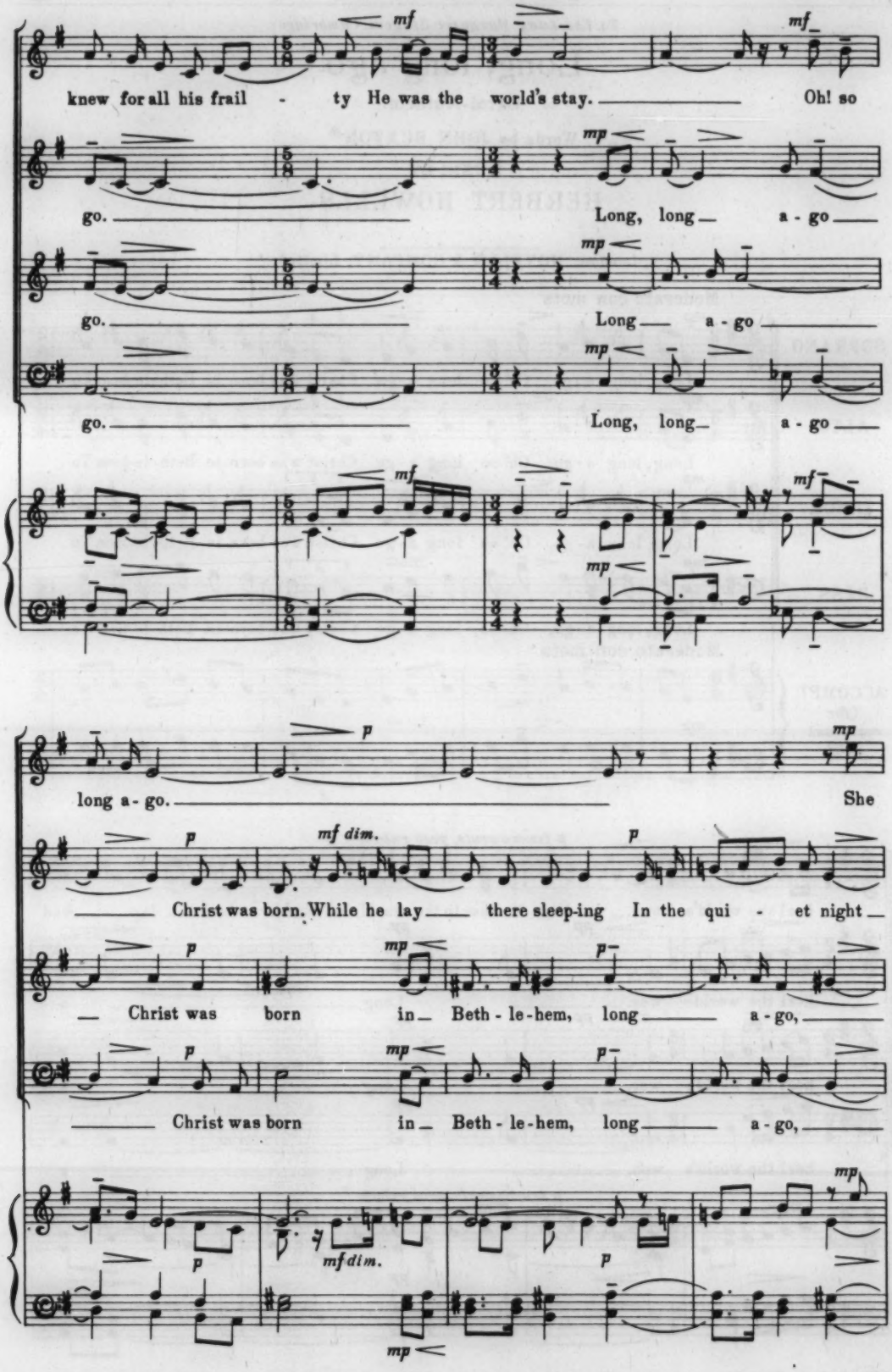
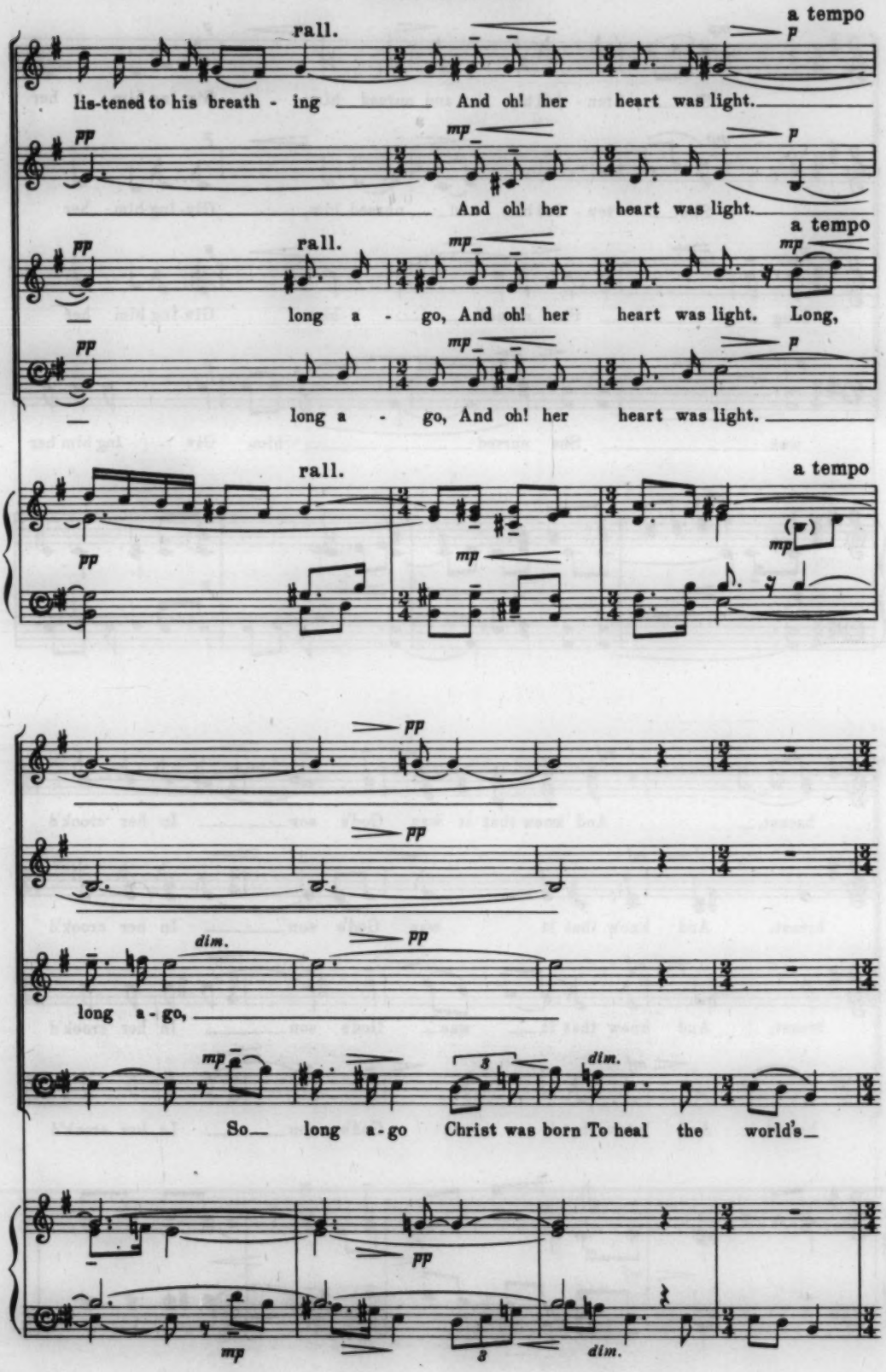
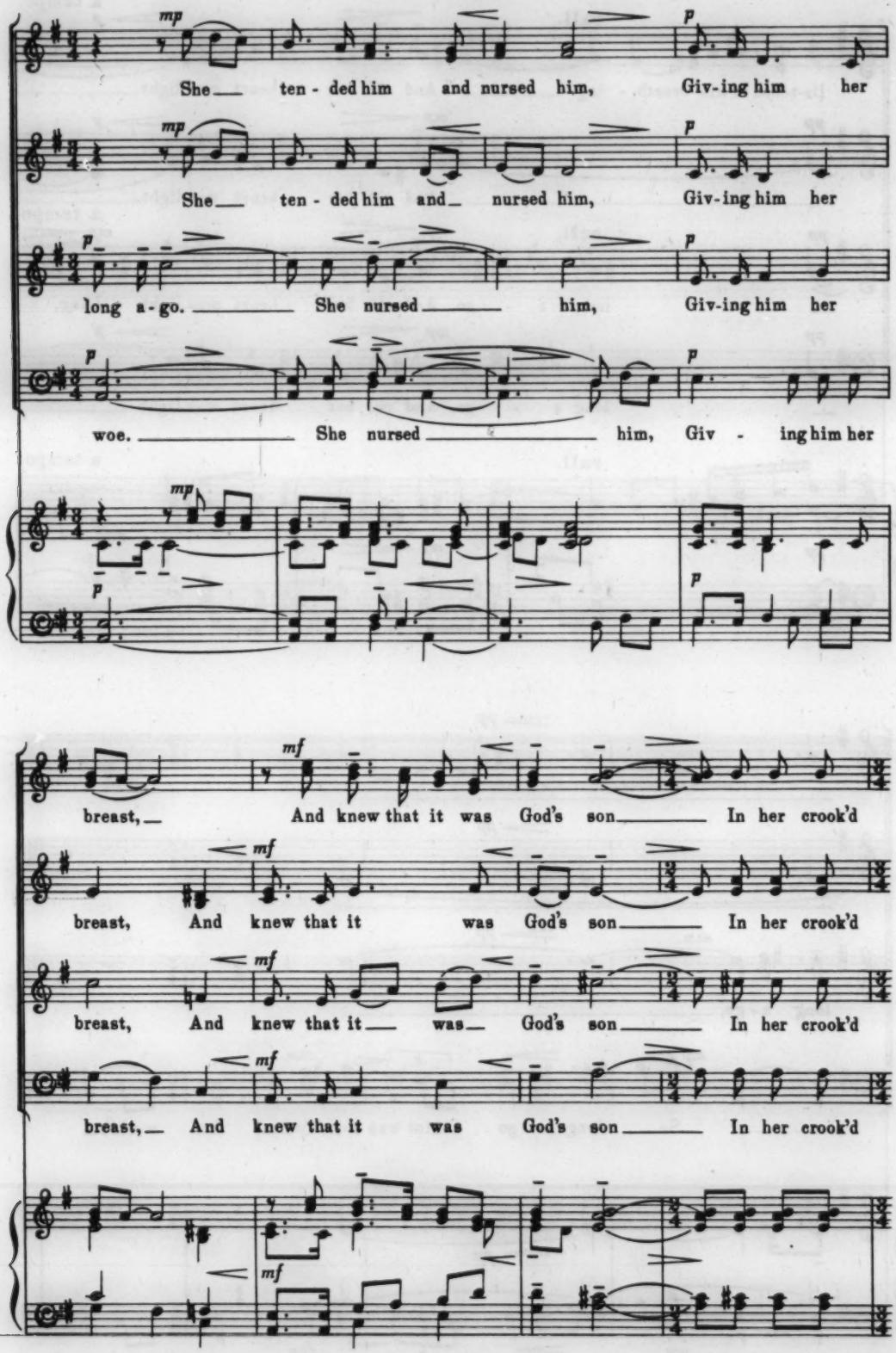
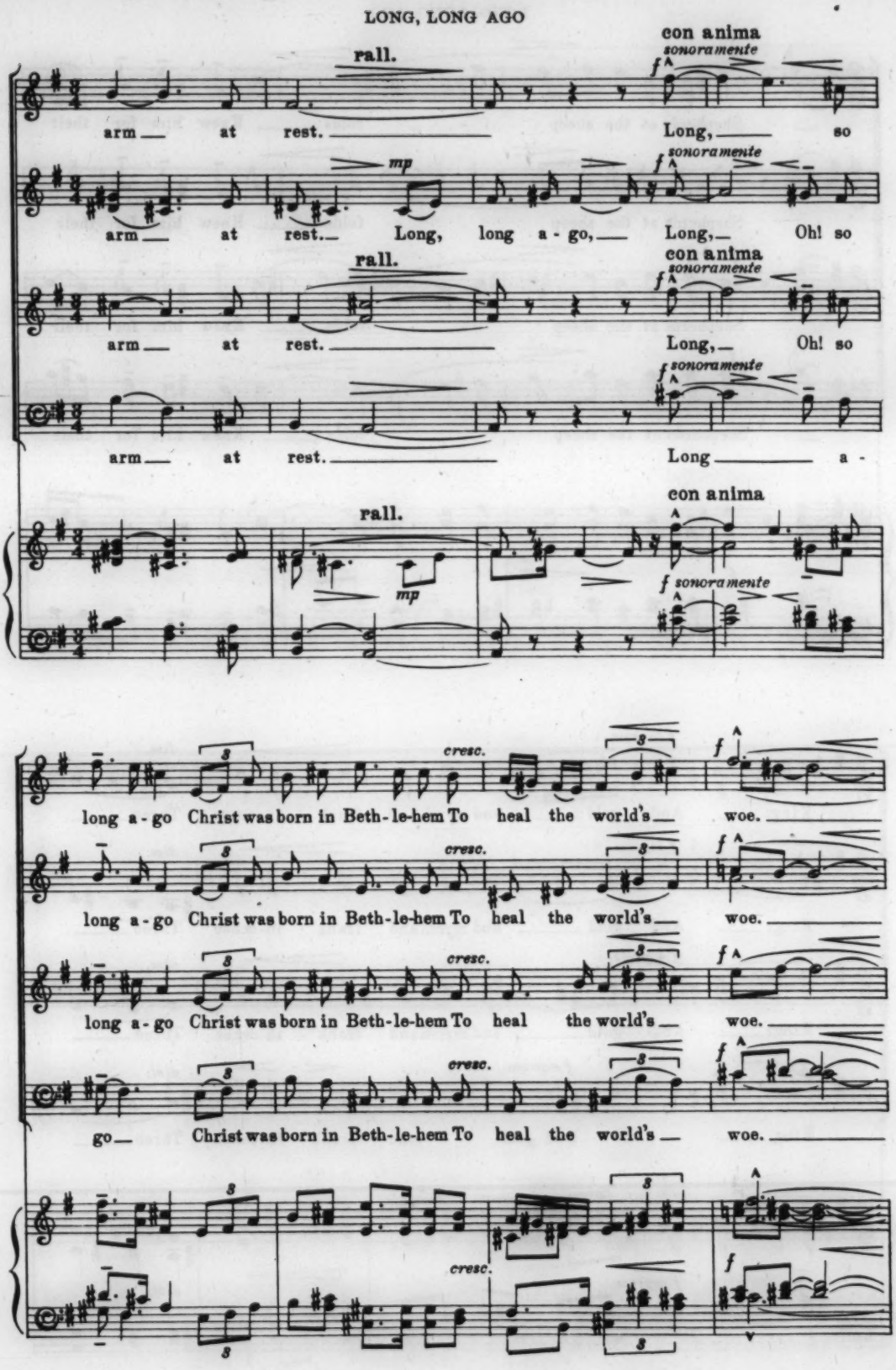
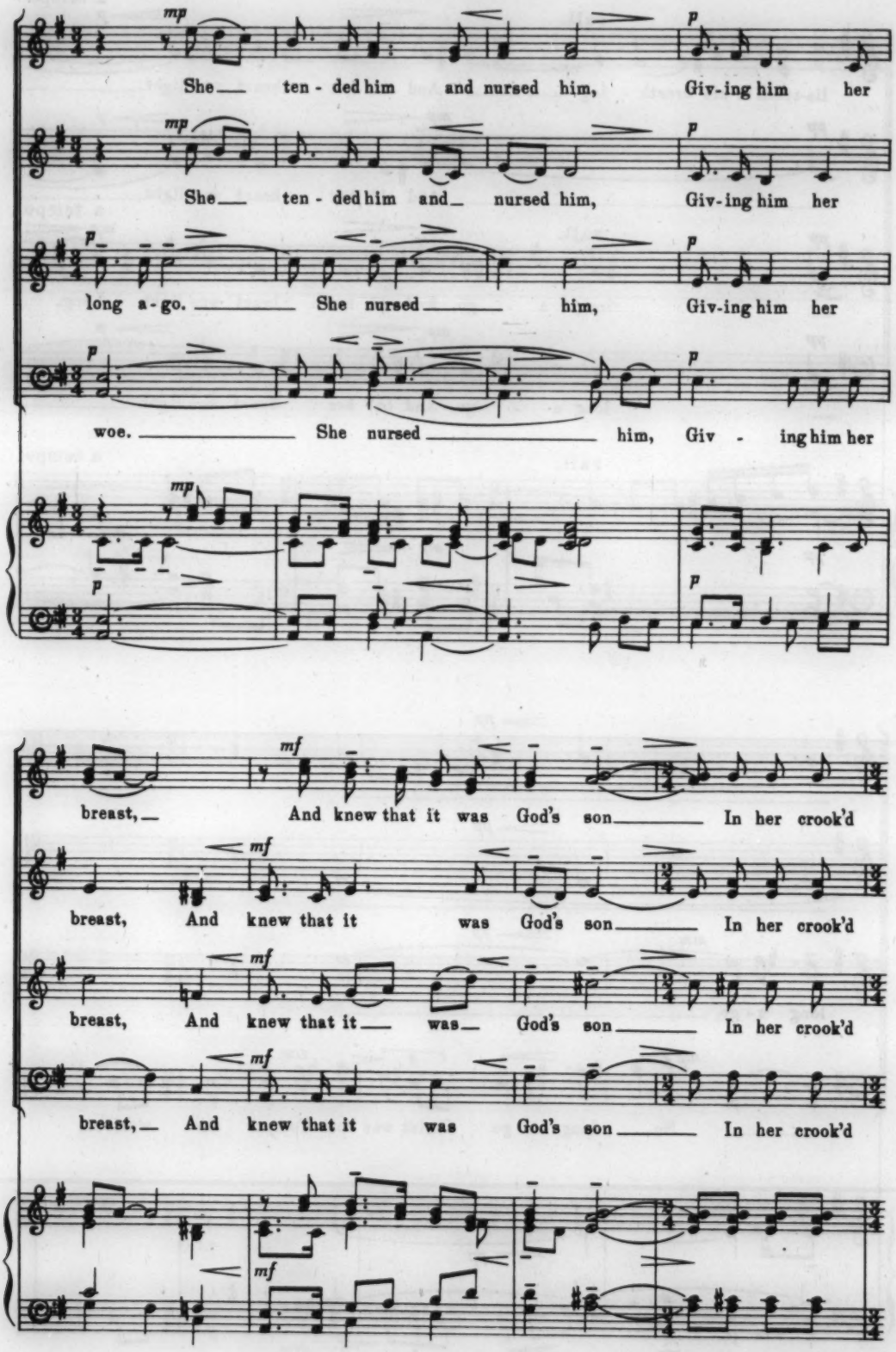

knew for all his frail - ty He was the world's stay. Oh! so
go. Long, long a - go
go. Long a - go
go. Long, long a - go
long a - go. She
Christ was born. While he lay there sleep-ing In the qui - et night
Christ was born in Beth - le - hem, long a - go,
Christ was born in Beth - le - hem, long a - go,


rall.
a tempo
lis-tened to his breath - ing And oh! her heart was light.
And oh! her heart was light.
rall.
a tempo
long a - go, And oh! her heart was light. Long,
long a - go, And oh! her heart was light.
rall.
a tempo
long a - go,
So long a - go Christ was born To heal the world's

mp
She ten - ded him and nursed him, Giv-ing him her
mp
She ten - ded him and nursed him, Giv-ing him her
p
long a - go. She nursed him, Giv-ing him her
p
woe. She nursed him, Giv - ing him her
mp
p
mf
breast, And knew that it was God's son In her crook'd
mf
breast, And knew that it was God's son In her crook'd
mf
breast, And knew that it was God's son In her crook'd
mf
breast, And knew that it was God's son In her crook'd
mf

rall.
con anima
sonoramente
arm at rest. Long, so
mp
arm at rest. Long, long a - go, Long, Oh! so
arm at rest. Long, Oh! so
Long a -
long a - go Christ was born in Beth - le - hem To heal the world's woe.
cresc.
go Christ was born in Beth - le - hem To heal the world's woe.

mp
She ten - ded him and nursed him, Giv-ing him her
mp
She ten - ded him and nursed him, Giv-ing him her
p
long a - go. She nursed him, Giv-ing him her
p
woe. She nursed him, Giv - ing him her
mp
p
mf
breast, And knew that it was God's son In her crook'd
mf
breast, And knew that it was God's son In her crook'd
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breast, And knew that it was God's son In her crook'd
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breast, And knew that it was God's son In her crook'd
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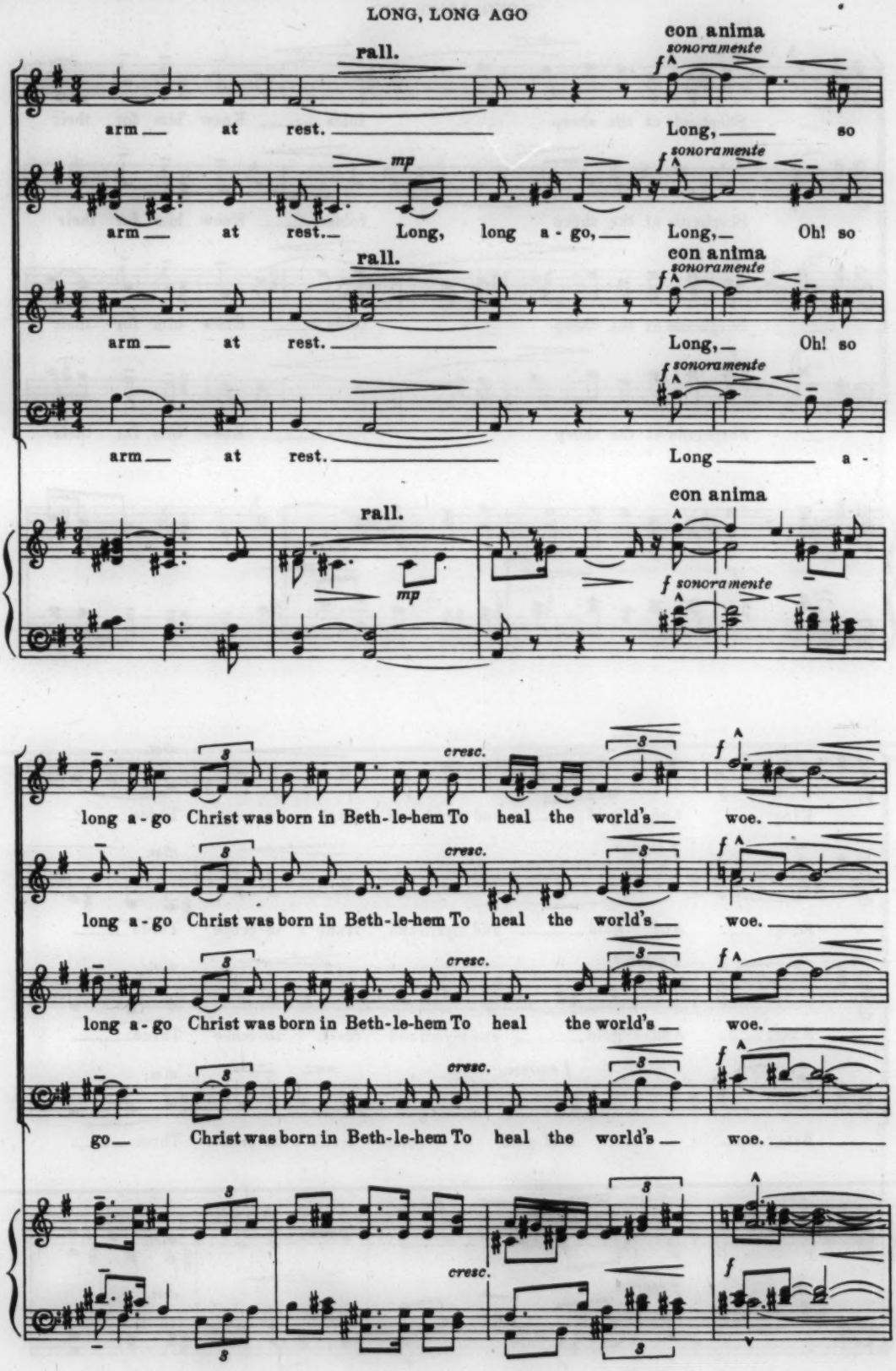
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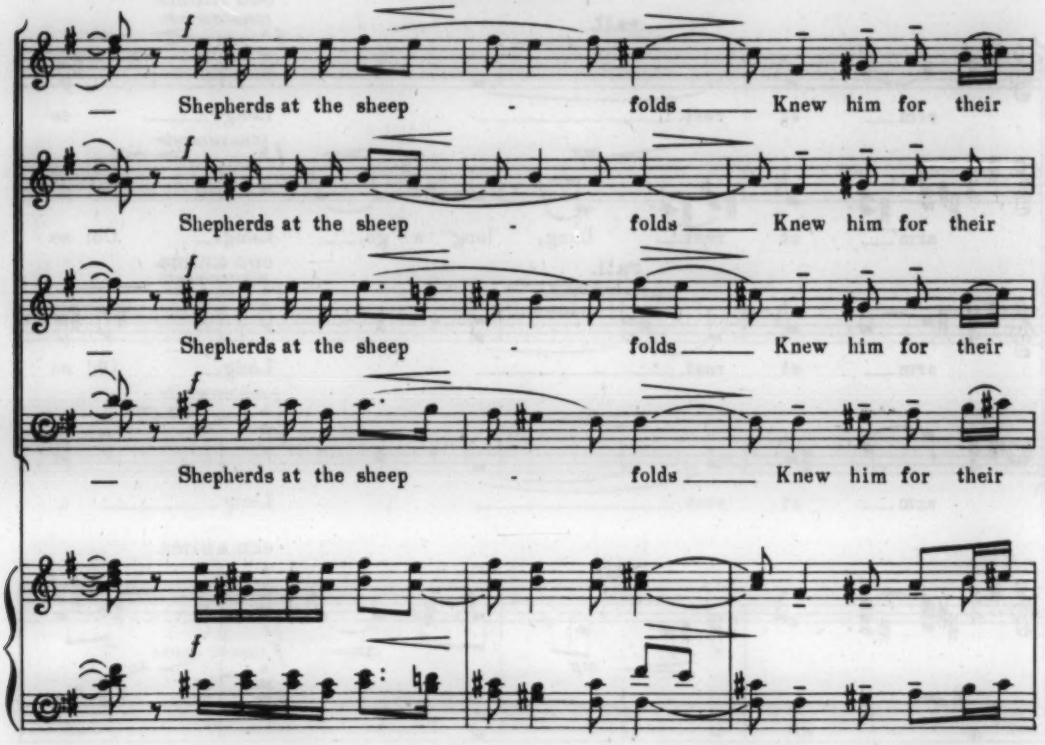
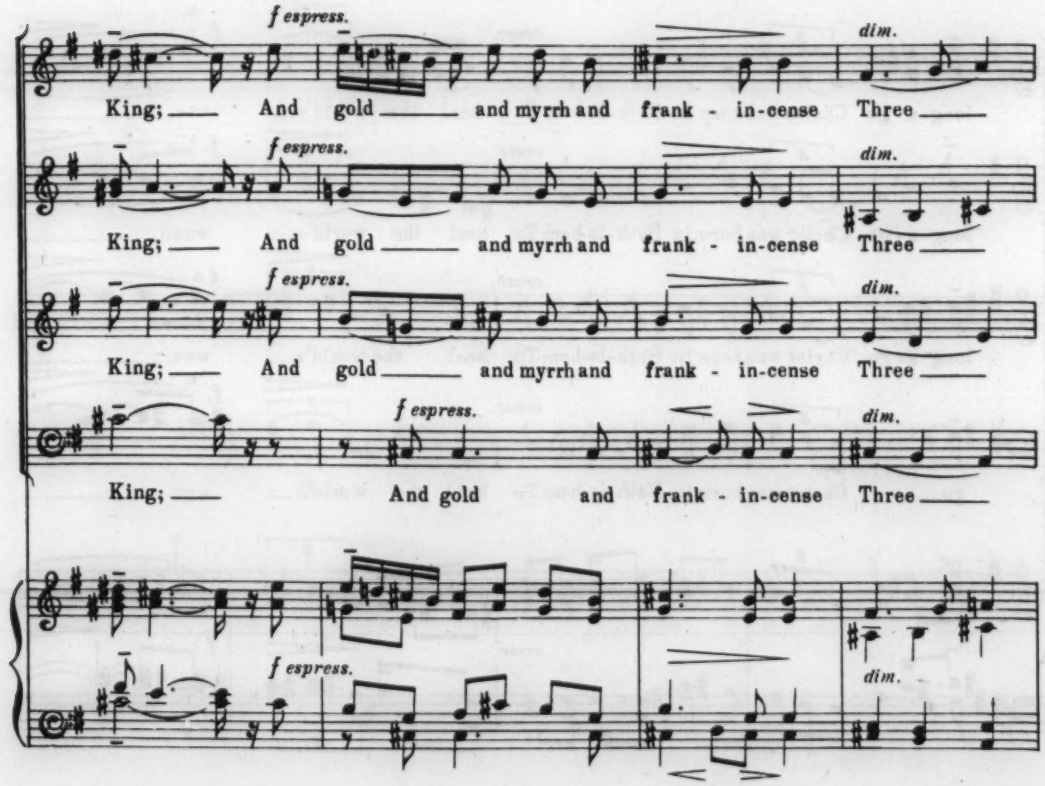
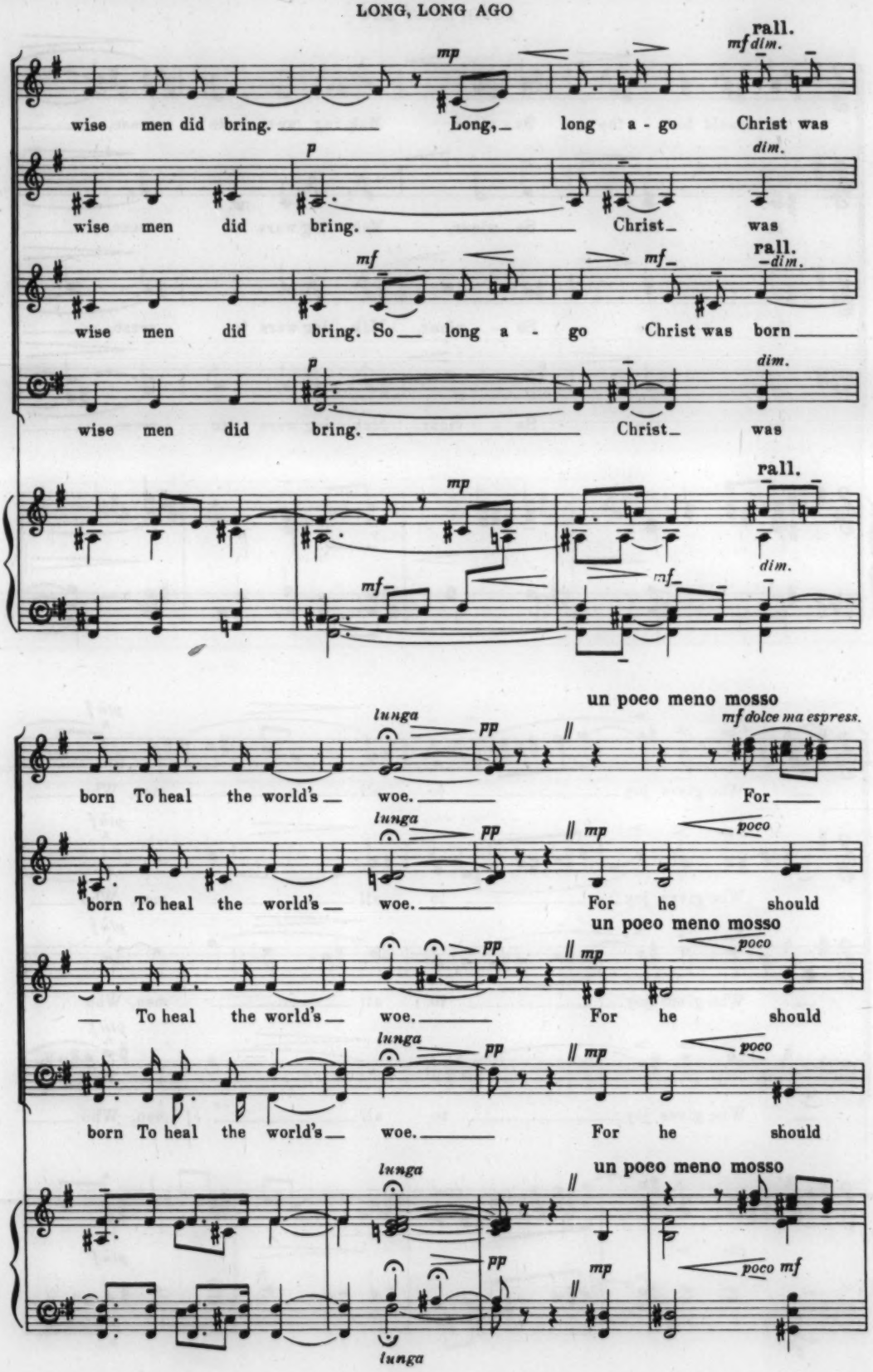
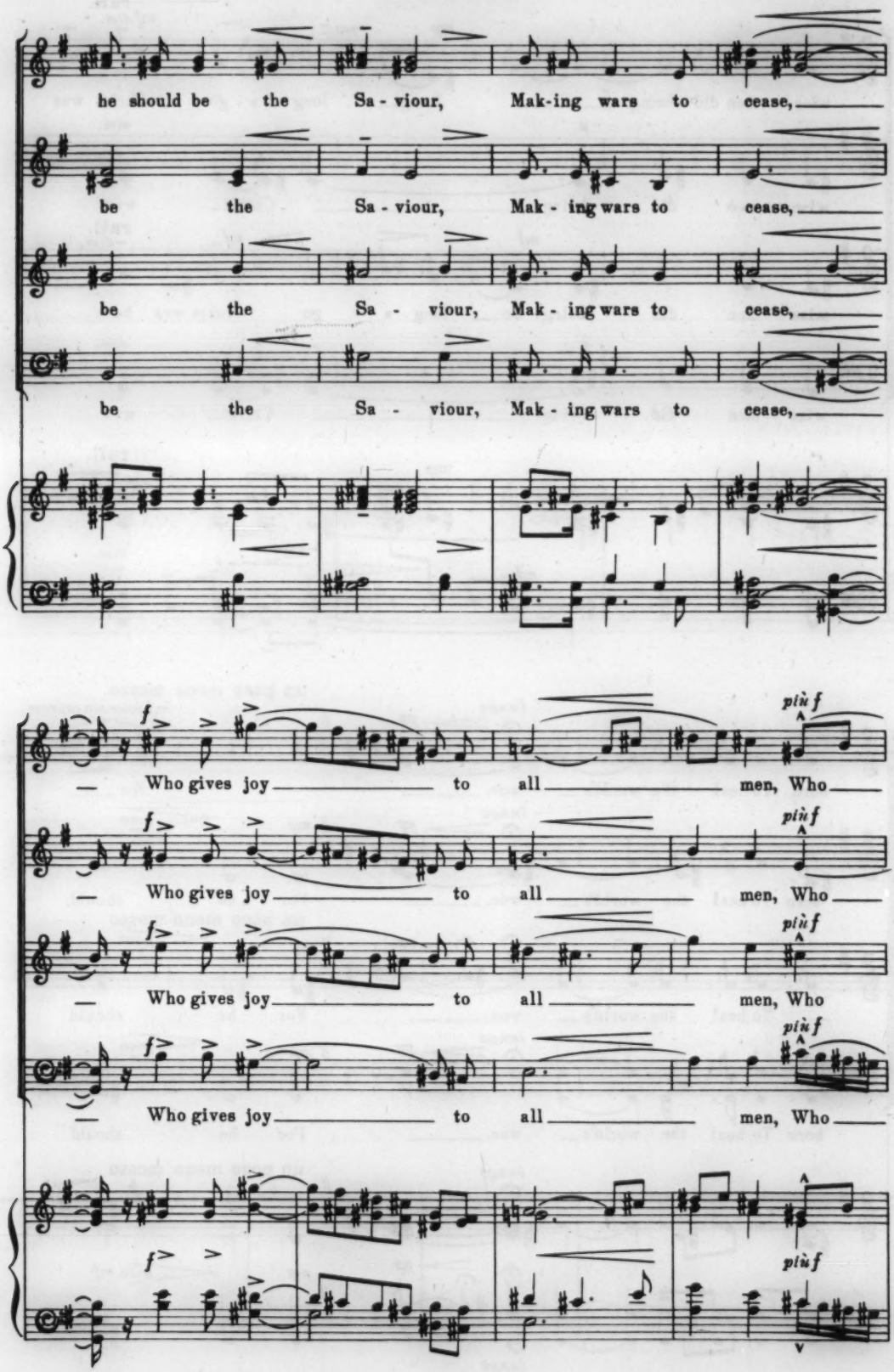
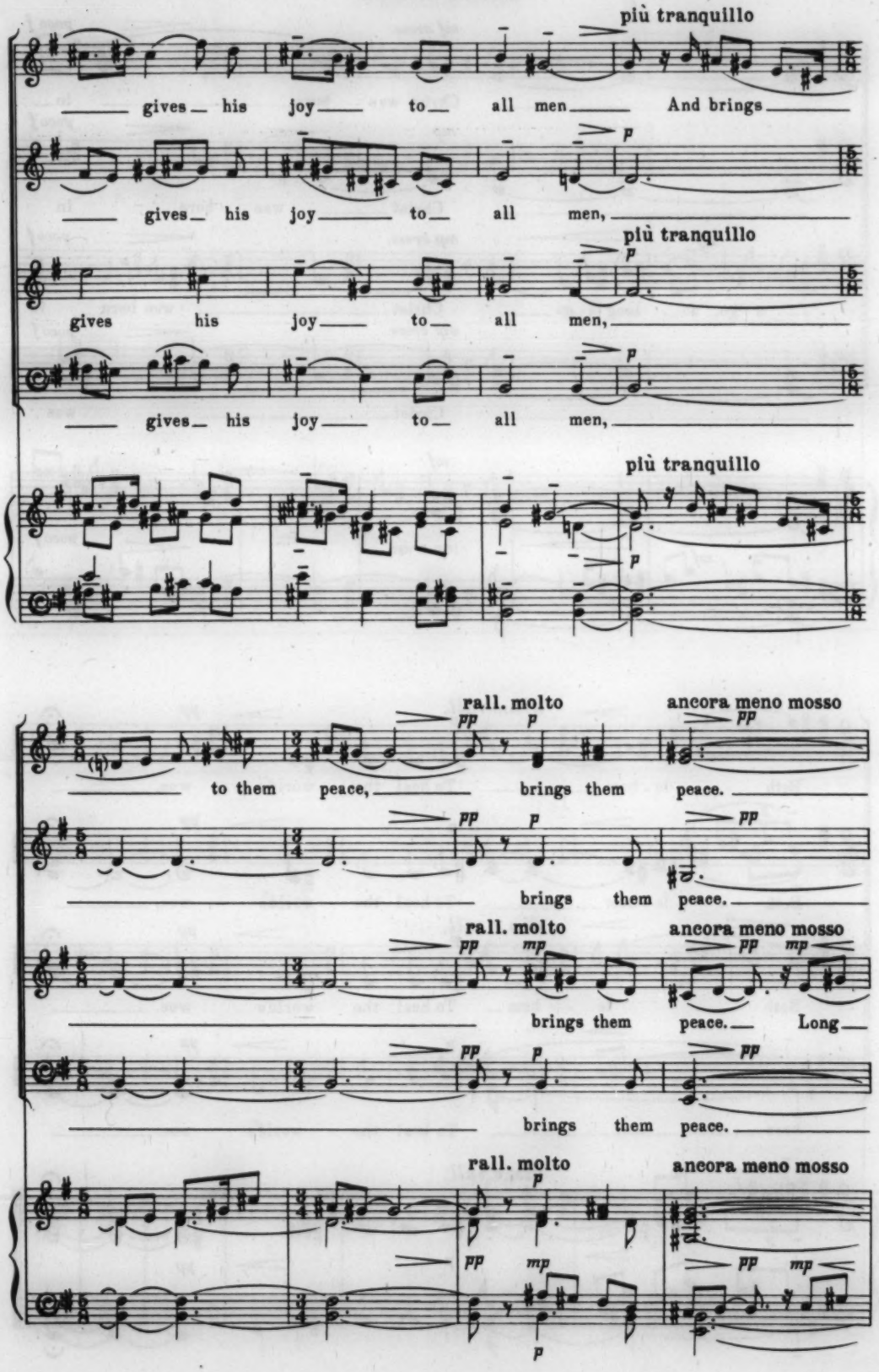
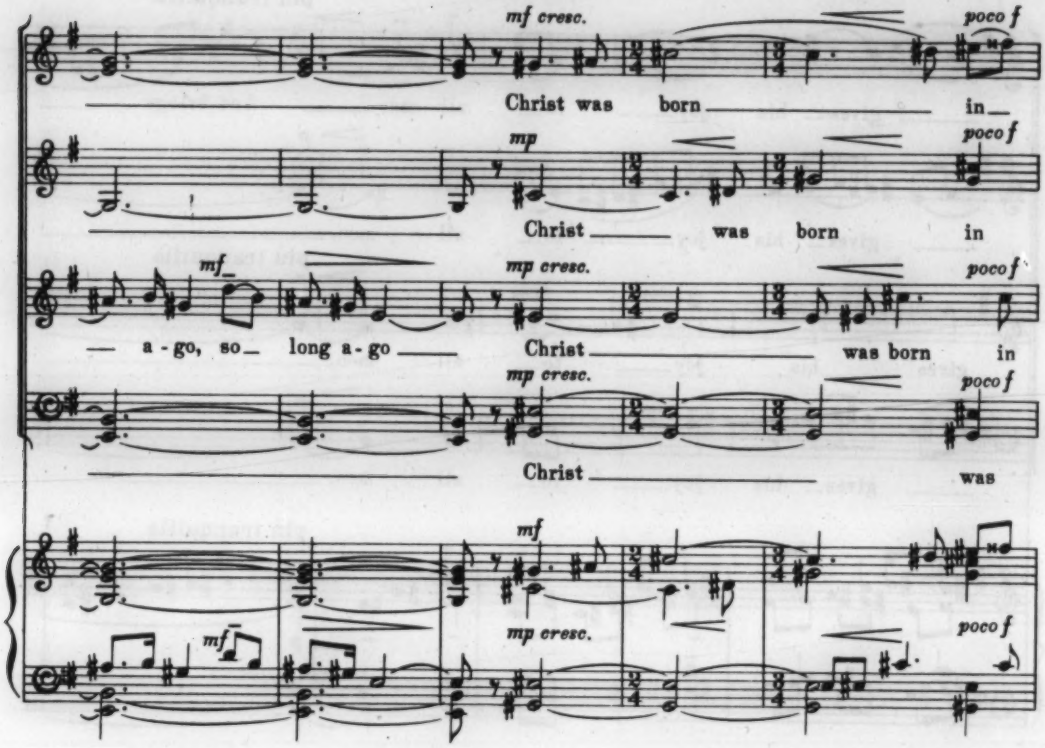
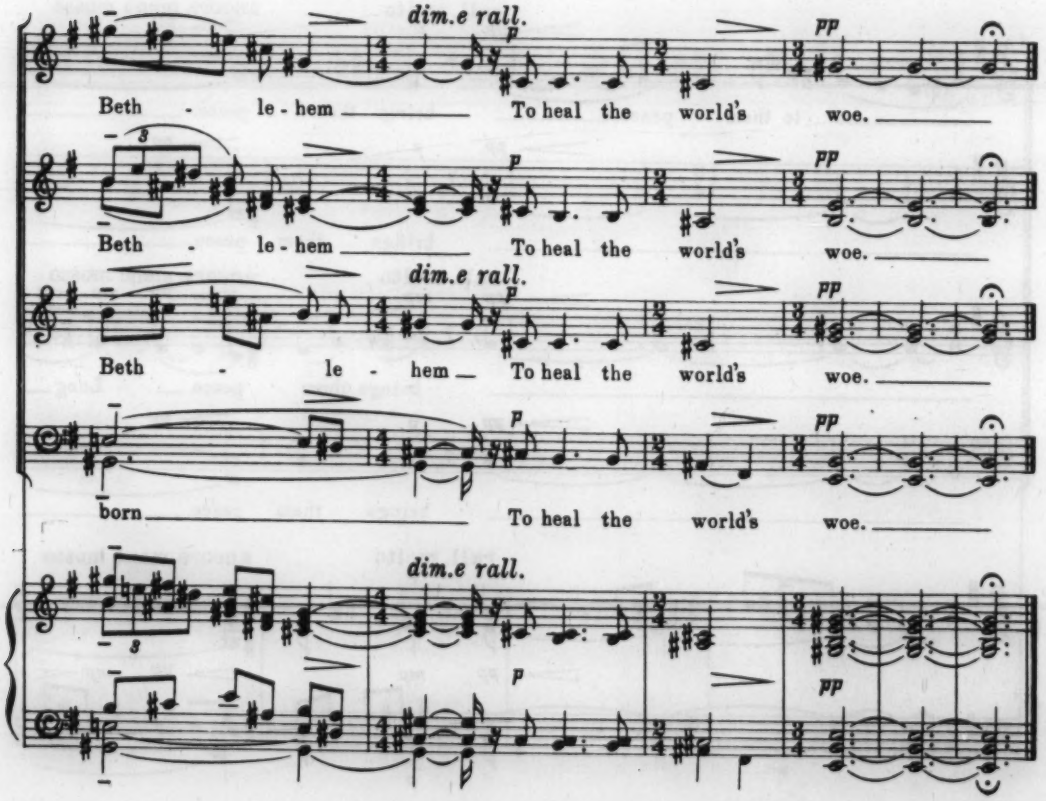
Long a -
long a - go Christ was born in Beth - le - hem To heal the world's woe.
cresc.
long a - go Christ was born in Beth - le - hem To heal the world's woe.
long a - go Christ was born in Beth - le - hem To heal the world's woe.
go Christ was born in Beth - le - hem To heal the world's woe.

f
— Shepherds at the sheep - folds — Knew him for their
f
— Shepherds at the sheep - folds — Knew him for their
f
— Shepherds at the sheep - folds — Knew him for their
f
— Shepherds at the sheep - folds — Knew him for their
f

f espress.
dim.
King; — And gold — and myrrh and frank - in-cense Three —
f espress.
dim.
King; — And gold — and myrrh and frank - in-cense Three —
f espress.
dim.
King; — And gold — and myrrh and frank - in-cense Three —
f espress.
dim.
King; — And gold and frank - in-cense Three —
f espress.
dim.

rall.
mf dim.
mp
wise men did bring. Long, long a - go Christ was
p
dim.
wise men did bring. Christ was
rall.
mf
mf
dim.
wise men did bring. So long a - go Christ was born
p
dim.
wise men did bring. Christ was
rall.
mp
mf
mf
dim.
un poco meno mosso
lunga
pp
mf dolce ma espress.
born To heal the world's woe. For
lunga
pp
mp
poco
born To heal the world's woe. For he should
un poco meno mosso
pp
mp
poco
To heal the world's woe. For he should
lunga
pp
mp
poco
born To heal the world's woe. For he should
lunga
un poco meno mosso
pp
mp
poco mf
lunga

he should be the Sa - viour, Mak-ing wars to cease,
be the Sa - viour, Mak - ing wars to cease,
be the Sa - viour, Mak - ing wars to cease,
be the Sa - viour, Mak - ing wars to cease,
f
più f
— Who gives joy to all men, Who
— Who gives joy to all men, Who
— Who gives joy to all men, Who
— Who gives joy to all men, Who
f
più f

più tranquillo
gives his joy to all men And brings
gives his joy to all men,
più tranquillo
gives his joy to all men,
gives his joy to all men,
più tranquillo
rall. molto
ancora meno mosso
to them peace, brings them peace.
brings them peace.
rall. molto
ancora meno mosso
brings them peace. Long
brings them peace.
rall. molto
ancora meno mosso

mf cresc.
poco f
Christ was born in
mp
poco f
Christ was born in
mf
mp cresc.
poco f
— a - go, so long a - go
Christ was born in
mp cresc.
poco f
Christ was
mf
mf
mp cresc.
poco f

dim.e rall.
p
pp
Beth - le - hem To heal the world's woe.
3
p
pp
Beth - le - hem To heal the world's woe.
dim.e rall.
p
pp
Beth - le - hem To heal the world's woe.
p
pp
born To heal the world's woe.
dim.e rall.
3
p
pp

ANTHEMS FOR SPECIAL OCCASIONS

E = Easy ; M = Moderately difficult.

MORNING

Sampson, G. ..	Awake, my soul	M.T.	1161	6d.	*SB divide*	

EVENING.

Conway, M. P. ..	Evening Hymn	M.T.	1150	4d.		M
Churchill, N. ..	Abide with Me	Anth.	1250	6d.		M
Chambers, H. A.	Before the ending of the day	M.T.	1178	4d.		E
,,	Save us, O Lord, waking ..	M.T.	1124	4d.		E
Harker, C. ..	Holy Father, cheer our way	M.T.	1151	4d.		E
Harwood, B. ..	Sweet Saviour, bless us ..	M.T.	1187	4d.	*S solo*	E
Purcell (arr. H. A. Chambers) ..	Now that the sun	Anth.	1259	6d.		M
Stocks, H. C. L.	O Gladsome Light ..	M.T.	1223	4d.	*unaccompanied*	E

COMMUNION

Watkinson, J. R.	Bread of Heaven	M.T.	1204	4d.	*S solo and SATB mostly unaccompanied*	E
,,	Dearest Jesu, we are here ..	M.T.	1206	4d.	*Men and SATB unaccompanied*	E

THANKSGIVING AND NATIONAL

Bach, J. S. (arr. Sampson)	Now thank we all	M.T.	1176	4d.	*unison, descant*	M
Jones, H. ..	O be joyful	Anth.	1239	6d.	*Harvest*	M
Robson, W. ..	An awakening	M.T.	1171	4d.		M
Rowley, A. ..	Sing to the Lord	M.T.	1217	4d.	*Harvest, unison*	E
Shaw, M. ..	O clap your hands ..	Anth.	1237	6d.		M
Smart, R. ..	O give thanks	Anth.	1248	6d.	*short T solo*	M
,, ..	Praise the Lord, O my soul	Anth.	1249	6d.		M
Redman, R. ..	O God of earth and altar ..	M.T.	1182	4d.	*unison and easy SATB*	E
Thiman, E. S. ..	The King, O God	M.T.	1166	4d.	*unison and descant, SATB optional*	E

SHORT ANTHEMS

Alcock, W. G. ..	For Thou, Lord, art holy ..	Sh.Anth.	293	4d.	*SATB unaccom., TB divide (Introit)*	M
Chambers, H. A.	God be in my head ..	P.C.B.	1255	2d.		M
Bach J. S. (adapt. Sampson)	Wherefore, O Saviour, so long in returning	Sh.Anth.	301	4d.		E
Gibbons, O. ..	In humble faith I dedicate to Thee	,,	300	4d.	*SSATB unaccom.*	M
Hutchings, A. ..	All ye that pass by ..	,,	294	4d.	(*Passion*)	M
,, ..	Hosanna to the Son ..	,,	295	4d.		M
,, ..	God is gone up	,,	296	4d.	(*Ascension*)	M
,, ..	O how glorious is the Kingdom	,,	297	4d.	(*All Saints*)	M
Moss, R. Britton	A Prayer for Peace.. ..	,,	299	4d.	*SATB unaccompanied*	M
Pritchard, E. L. M.	Teach me, O Lord ..	,,	302	4d.	(*Introit*)	M
,,	Let my supplication ..	,,	303	4d.	(*Introit*)	M
,,	O let Thy merciful kindness	,,	304	6d.	*unacc.* (*Introit*)	M
,,	I have had as great delight	,,	305	4d.	(*Introit*)	M
Rhodes, H. ..	O loyal Hearts	,,	298	4d.	(*Armistice*)	M

THE MUSICAL TIMES

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No. 1304—*Vol.* 92
Registered at the General Post Office for Canadian Postage.

OCTOBER 1951

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Registrar:
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Prospectus and all particulars may be obtained on application to the Registrar at the College.

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ROYAL COLLEGE OF MUSIC
ROYAL MANCHESTER COLLEGE OF MUSIC
ROYAL SCOTTISH ACADEMY OF MUSIC

1952 EXAMINATIONS

The **SYLLABUS** for 1952 is now available on application, preferably by postcard.

SET PIECES. There are new Pianoforte lists ; those for Organ have been partially revised; those for Strings and Singing are unchanged.

THE SECRETARY,
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President: Sir Hugh S. Roberton, LL.D., F.T.S.C.

Xmas Holiday Course
December 27th, 28th, 29th, 1951
Programme from the Secretary.

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(Founded 1913)
President : H. LOWERY, M.Ed., D.Sc., Ph.D., F.T.C.L.

ST. GEORGE'S (Hanover Square) INSTITUTE
SATURDAY, 13 OCTOBER 1951, at 7 p.m.
LADY JEANS : Dr. JOHN WHITE

Full programme announced in the Bulletin.
Prospective new members are invited.

Application to the Hon. Secretary, C. H. Mortlock, 2 White Lion Court, Cornhill, E.C.3 (Avenue 4113).

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MARYLEBONE ROAD, LONDON, N.W.1
Instituted 1822. Incorporated by Royal Charter 1830

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PROSPECTUSES, SYLLABUSES and all information from
L. GURNEY PARROTT, Hon. F.R.A.M., Secretary.

THE ROYAL COLLEGE OF ORGANISTS
KENSINGTON GORE, LONDON, S.W.7

Patron: HIS MAJESTY THE KING
President: SIR ERNEST BULLOCK, C.V.O., D.Mus.

DIPLOMA EXAMINATIONS (ASSOCIATESHIP AND FELLOWSHIP) JANUARY 1952. LATEST DATES OF ENTRY.

London : For Associateship, Thursday, November 22nd, 1951 ; Fellowship, Thursday, November 29th, 1951. In the case of **new members**, the proposal form and first annual subscription (with examination entry form and fees) must be received at the College not later than Thursday, November 15th, 1951.

Glasgow : For Associateship and Fellowship. All entry forms and fees (also proposal forms for new members) must be received at the College not later than Monday, November 12th, 1951.

NO NAMES WILL BE ACCEPTED AFTER THE ABOVE DATES.

CHOIR-TRAINING EXAMINATIONS MAY 1952. The syllabus may be obtained on application to the College.

ORGAN PRACTICE (Members only). Until October 31st, the charge is **2s. 6d.** per hour. During November and December the charge during College hours is **3s.** per hour. All reservations must be paid for at the time of booking.

ORGAN PRACTICE—SPECIAL ARRANGEMENTS. For the convenience of members who are engaged during the day, the organ will be available for practice from November 6th until December 28th (except December 24th to 27th inclusive) on Tuesday to Friday evenings from **5 p.m.** to **6 p.m.**, or from **5 p.m.** to **7 p.m.** Bookings from **6 p.m.** to **7 p.m.** only cannot be accepted. The charge is **3s. 6d.** per hour, which must be paid for at the time of booking.

J. A. SOWERBUTTS, Hon. Secretary.

A MENDELSSOHN SCHOLARSHIP of £250 for Musical Composition will be open for competition in 1952. The scholarship is for travel or study abroad. Age limit 30. Closing date for entries, February 29, 1952. For particulars, apply to the Hon. Secretary of the Foundation, Mr. J. R. Stainer, Mount Stewart, Woodfield Road, Port Hill, Shrewsbury.

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Prospectus and all further information from
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Telephones : Central 4459, 9977, 3464

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PRESIDENT: EARL OF HAREWOOD

PRINCIPAL: R. J. FORBES, C.B.E., HON. R.A.M., F.R.C.M. F.R.M.C.M.
WARDEN: HAROLD DAWBER, F.R.M.C.M., F.R.C.O.
REGISTRAR: ERIC WILSON, M.A., M.ED., D.MUS.

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Prospectus, with particulars of Scholarships, on application to the Secretary, R.M.C.M., Ducie Street, Oxford Road, Manchester 15.

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THE COLLEGE is completely equipped for every branch of musical education.

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The College holds examinations for Certificates and Diplomas throughout the United Kingdom and the British Commonwealth.

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The College Diploma of Licentiate (Teacher) is recognized by the Ministry of Education for "qualified teacher" status.

Examination Syllabus and Teaching Prospectus from

The Secretary
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BIRMINGHAM SCHOOL OF MUSIC

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Prospectus and further information from the Secretary, Birmingham School of Music, Paradise Street, Birmingham 1.

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Examination for A.D.C.M.
January 2nd and 3rd, 1952.
Final date of entry, December 1st, 1951.

Particulars from :
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ROPER HOUSE, ST. DUNSTAN'S STREET, CANTERBURY.

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(by kind permission of the Principal, Royal Academy of Music)

Tuesday, 30th October, at 6.30 p.m.

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(Mendelssohn)

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Song of Destiny *Brahms* **In Windsor Forest** *Vaughan Williams*
A London Symphony *Vaughan Williams*
Guest Conductor : RALPH VAUGHAN WILLIAMS
THE LONDON SYMPHONY ORCHESTRA

Saturday, March 15th, 1952, 7.30 St. Matthew Passion *Bach*
ERIC GREENE ARTHUR CRANMER
ENA HODGES EILEEN PILCHER
DAVID GALLIVER LAURENCE HOLMES
THE LONDON SYMPHONY ORCHESTRA

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TREFOR JONES PHILIP HATTEY
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